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**BOB IONES COLLEGE** 

CLEVELAND, TENNESSEE



THE FIRST PERFORM ANCE of a full-length symphony composed for and dedicated with permission to the Army Air Forces by Cornoral Samuel Barher, took place on March 3 in Boston, when the work was presented by the Boston Symphony Orchestra.

conducted by Serge Koussevitzky, The "Symphony Dedicated to the Army Air Forces," was begun last September at Fort Worth Army Airfield, Toxas, when Corporal Barber accompanied pilots on many flights. It is his second work in this form, his "First Symphony" having been written in 1936, and having the distinction of boing the only American work produced that season in Salzburg, when it was conducted by Artur Rodzinski The new work is in three movements and makes use, in the second movement of an electrical instrument especially constructed by the Bell Telephone laboratory to simulate the sound of the radio beam used for night or "blind"

conductor who in 1943 spent six months also provides for an exchange of orchesin the South Pacific war area under the tral conductors in the post-war period. joint suspices of the War Department and USO Camp Shows, has returned to that war theater at the specific request First Class, A.U.S., whose New York the first of a series of and in the personal suite of Lieutenant- debut with the Philharmonic-Symphony five exclusive appear-General George C. Kenney, Commander Orchestra was a sensation of the past of the Fifth Air Force. Mr. McArthur, season, has been playing with West "The Telephone Hour," reported to be "somewhere in New Coast orchestras to help to raise funds to heard Monday nights at Guinea," has the distinction of being the provide libraries of records for service- 9 P. M., EWT. Mr. Kreisfirst civilian assigned to work directly men overseas. On February 19 he played ler was largely influenced in his decision grams of music-making by the servicemen themselves

THE THIRTY-SEVENTH ANNUAL BACH FESTIVAL at Bethlehem, Pennsylvania, will be held May 19 and 20 at the Chapel of Lehigh University, with Ifor Jones conducting. The programs of the two-day sessions will include the Cantata No. 104. "Thou Guide of Israel": the Cantata No. 102, "Lord, Are Thine Eyes Not Searching for the Righteous?": the Motet, "Be No Afraid"; the Cantata No. 93, "If Thou but Sufferest God"; the Cantata No. 4, "Christ Lay in Death's Dark Prison"; and as usual, the complete "Mass in B minor." E. Power Biggs will be the Festival organist and will give a recital at 11 A. M. on Saturday, May 20, in the Central Moravian Church,

LEONARD BERNSTEIN, young assistant conductor of the New York Philharmonic-Symphony Orchestra, who earlier in the season made a sensational last-minute substitution for Bruno Walter, suddenly taken ill, will appear with the orchestra next season, not as assistant conductor, but as a guest conductor, Artur Rodzinski has been reëngaged for his second season as permanent conductor and musical director of the organization Other guest conductors who will appear with the orchestra next season are Toor Stravinsky, Pierre Monteux, and George Szell.

JOSE SIQUEIRA, founder and president of the National Symphony Orchestra. of Brazil, is now in the United States under the auspices of the Str.te Department and the Office of the Coordinator of Inter-American Affairs, making arrangements for the exchange of North

APRIL. 1944



LEONARD PENNARIO, pianist, Private summer he appears in chestra, under Pierre Monteux.



HERE, THERE, AND EVERYWHERE IN THE MUSICAL WORLD

land, and the United States, died on APPROXIMATELY TWO THOUSAND song February 3 at Aix-la-Provence. She was leaders among men and women in uniseventy-nine years old. An authority on form have been trained in a period of a the medieval folklore of her native coun- little more than a year by the USO's ten try, she was awarded the Legion of music advisers. This was announced at a Honor as "The Ambassadress of French USO Music Advisers national conference Song.

FRITZ KREISLER. noted violinist-composer, will make his radio debut when some time this ances as guest artist on



was well-known throughout France, Eng- ry will bring them untold happiness.

the RCA Victor Division of the Radio

Corporation of America. One of the prizes

will he awarded for the hest string quartet submitted from the republics of Latin America, while the other prize will he

given for the best ensemble work sub-mitted from the United States and Can-ada. The contest closes May 31, 1944,

and full information may be secured by

writing to The Chamber Music Guild, Inc., 1604 K Street, N. W., Zone 6, Wash-

PRIZES TO THE TOTAL OF \$2000

ormation may be secured from Mrs. Ada

Holding Miller, Chairman, War Service Committee of the National Federation of

Music Clubs, 28 Everett Avenue, Provi-

in United States War Bonds are to be

ington, D. C.

the past year and is now sending quantities of sheet music to all its clubs. Army music materials now sent to troops all with Army officials in shaping up pro- the 'First Concerto" by Tchalkovsky, to play over the radio by the increasing over the world, according to Captain with the San Francisco Symphony Or- number of letters coming to him from the Morris C. Rosenberry of the Army, inmore isolated places of America. Many clude 100,000 V-DISC records of clasof the people in these far-off communi- sical, semi-classical, and popular music YVETTE GUILBERT, French singer and ties are never able to go to a recital or each month; Army Hit Kits of six popuactress, who at the turn of the century concert, and to hear Mr. Kreisler's artist- lar songs each month (words and music), and "Hymns from Home," leaflets of twelve nondenominational hymns and the Twenty-third Psalm, which are issued to the soldiers through the chaplains and also put into K-Ration parcels LINA CAVALIERI, famous opera singer of another day and member of the Metropolitan Opera Company for several years following her debut in 1906, died on February 8 when bombs fell on her home in the suburbs of Florence. Italy, de-

in the offices of the Joint Army and Navy

Committee on Welfare and Recreation

in Washington, A farm boy in the Army

who has never handled a music instru-

ment is taught to play the trumpet

Army and Navy musical shows are pro-

duced, symphonic bands organized, sons

leaders trained and music-on-the-march

stimulated-all through the efforts of

USO's music advisory staff. The USC

distributed 3500 amateur song kits during

molishing it and killing the singer. She was famed for her beauty as well as her voice, and sang in many concerts in America. She appeared also with the Manhattan Opera Company.

GRAND OPERA at New York's new City Center of Music and Drama had a brilliant and successful opening night when on February 16 a most effective production of "Tosca" was presented under the direction of Laszlo Halasz, with the principal roles in the



capable hands of Dusolina Giannini George Czaplicki, and Mario Berini, Overcoming the serious handican of inadequate scenery and an orchestra too small to project fully the Puccini score, the hard-working Mr. Haslasz accomplished a splendid achievement in a performance "of the most refreshing sincerity, competence, and dramatic impact."

## - Competitions ==

THE COMPETITION for the fifth an-nual Edgar Stillman Kelley Junior Schol-arship of the National Federation of Music Clubs will be limited to residents of states in the Central Region, comprising Iowa, Illinois, Wisconsin, Missouri, Kansas, Arkansas, North Dakota, South Dakota, Minnesota, Nehraska, Texas, and Oklahoma. The competition is open to musicians under sixteen years of age, and State auditions are scheduled for February, March, and April. All details may be secured from Miss Etelka Evans, Cincinnati Conservatory of Music, Cinn., Ohio.

THE NATIONAL FEDERATION OF MUSIC CLUBS has announced the second annual Young Composers' Contest for total awards of three hundred dollars, ails may be secured from the National Seventy-third Street, New York City.

Washington, D. C., in conjunction with

awarded by the National Federation of Music Clubs to federated music groups which, during the period from September 1, 1943 to May 15, 1944, present programs which in the opinion of the board of judges most significantly serve the nation's The major prize of one hundred dollars is for a composition for chamber orches-tra, with a second prize in this classifica-tion of fifty dollars. There also are prizes war efforts. Donor of the awards is Donald Voorhees, noted American conductor and musical director of a number of outstanding radio programs. The first prize of fifty and twenty-five dollars for compositions in other classifications. Full deis \$500, with smaller awards down to \$25 offered "only for public performances of Chairman, Miss Marion Bauer, 115 West music given by amateur musical organiza-tions within the specified dates." Full in-

TWO PRIZES OF \$1000 EACH are to be given for string quartet compositions, by the Chamber Music Guild, Inc., of



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Every intelligent musician should be familiar with the physical laws which underlie his art. Here is a compact statement of these laws and of the chief facts, theories and experiments in accordance with which they have been formulated. A most valuable reference or text book. Cloth Bound-Price, \$1,50

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# THE ETUDE muste magazine

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Joice Questions Answered ..

Organ Questions Answered

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# "De Gustibus non est Disputandum"

"T TAVE A HEART, Brother. I just can't stand music like that!" The speaker was a prosperous Yankee merchant who had climbed over mountains of obstacles until he found himself the owner of a department-store, mail-order business in a middle-sized city in West Virginia. For years he had been turning the grindstone of success in proscribed Samuel Smiles\* fashion until he had become myopic and dollar eyed watching its revolutions. Culture, to him, was significant only insofar as it induced people with little or nothing worth while to do, to create new markets for his wares. Thus, when he heard the exquisite tones of Lily Pons, as she sang the Bell Song from "Lakmé," they had no meaning to him,

But our merchant was only one of more than one hundred million people in our country, each with a different type of musical taste. Just as the fingerprints of one individual never have been duplicated in another individual, so the musical taste of one person never has coincided exactly with that of any other person. The Latin proverb, "De gustibus non est disputandum" (There is no disputing tastes), is amazingly demonstrated by personal preferences. You, who hear over the radio a mad jangle of stertorous, blatant sounds from some incredible group of jazz players, are amazed to listen to the overwhelming clatter of applause with which it is received in dance halls. Yet these jazz hounds, in their kennels, will bark their heads off with impatience when they are asked to sit through a program of the jeweled music of Mozart.

To many, the responsibility of compelling others to enjoy only some particular type of "approved" music often takes on the nature of a medieval crusade. We know a much-traveled music lover who made herself miserable because the public did not respond fanatically to the clamant, ear-splitting decrepitations of Alban Berg's tonal curiosity, "Wozzeck." To us, "Wozzeck" seemed the flower of Nazi sadism, which the "Society for the Prevention of Cruelty to Ears" should have suppressed by legal process. Fortunately, that has not been necessary because, like the mythical snake that, when angry, commits suicide by biting itself, "Wozzeck" promises to pass behind the portals of oblivion. Alec Templeton properly has labeled music of this type. He says that it sounds "as though somebody was moving the furniture around."

"Wozzeck" was written just after Berg had climbed out of the mud and blood of his service in the First World War. It was supposed to represent the last word in German modernity in music. Perhaps it does-more's the pity. Its fabulous difficulties and its tonal excretions created a furor. It has been given one hundred sixty-six times (twice in the United States) and, in the opinion of your editor, its future performances should be restricted to Germany as a post-war penalty for the other terrible and disagreeable things which the Nazis of today have brought to civilization, after previous centuries of glorious German achievement and beauty. But, you see, that is only one man's personal opinion, and, unquestionably, there are in the world many to whom these frightful and nerve-wracking, disorganized sounds are delightful, just as dogs relish their own vomit.

Man naturally will select the music he likes best. Never in his-

\*A young lady who has just read the manuscript of this editorial asks: "Who was Samuel Smiles?" Well, S. S. was the prophet of the self-made man. He was born in 1812 and died in 1994. He was an Edinburgh University man who devoted himself to political and social reform. His self-help books, "Self-Help," "Character," "Thrift," and "Duty" had staggering sales.



ANTON SEIDL

tory has he been better able to find out what he wants from the tone world than in this high tide of radio. Every variety of music, good and bad, from every country of the globe, played by the greatest performers of their kind, is poured into his home daily. Thus, our music has become a matter of trends.

One singular advantage of our American system of radio programs, sponsored by commercial interests, is that a very careful check-up upon what the public really wants in music is kept regularly. Any alert observer must realize that on the whole the standards of taste are gradually ascending, not because some group is imposing its taste upon the radio world, but because it is demonstrated somehow that better and better music is demanded by the public. Music with lovely melodies, clever rhythms, smart and ingenious orchestrations, forms the basis for the main demands at this time. But always there will be a call for jazz and boogie-woogie with their monotonous and sterile backgrounds, just as at the other extreme there will be a call for symphonic and operatic programs presenting the less readily comprehensible works of modern composers.

In much the same way, Mr. Presser looked upon the music section of THE ETUDE, which he considered a kind of ladder of musical taste. He knew that many of the compositions included must appeal to a circumscribed musical understanding. It has been our experience, however, that those whose first steps in music have been limited to the simplest and most obvious pieces to appear in THE ETUDE, gradually, of their own volition, look for music of a more advanced type.

In the editor's boyhood days he had two mentors-friends whose encouragement was invaluable. One was the unforgettable Continued on Page 245

#### Music and Culture

# The Etude Musical Quiz by Charles D. Perlee

THE CONSISTENT and intelligent listener of today knows almost as much about music as the average musician. Responsible for the dissemination of all this musical information are radio and its commentators, excellent instruction in our public schools, and the increased number of fine books and articles on music. How much do you remember? Count two points for each correct answer. Fair: 50; Better than average: 60; Good: 70; Excellent: 80 or

1. "Verklärte Nacht" (Transfigured Night) is probably the most widely known composition of

- A. Richard Strauss B. Franck
- C. Schönberg
- D. Ravel
- 2. All but one of the following composers wrote more than a single symphony:
  - A. Bruckner
  - B. Mahler C Sibelius
  - D. Franck
- 3. A conductor of an American symphony orchestra who is also a virtuoso performer on the bass-viol is
- A. Rodzinski B Koussevitzky
  - C. Krueger
  - D. Toscanini
- 4. L'Heure Espagnole is a one-act opera by
  - A. Debussy B. Charpentier
- D. Massenet 5. "Lucia di Lammermoor" is based on a story by
  - A. Charles Dickens B. Willa Cather
- C. Sir Walter Scott
- D John Luther Long
- 6. The Largo movement from Dvořák's "New World Symphony" was arranged into a song called A Our Lone
- B. None But the Lonely Heart
- C. Homing D. Goin' Home
- 7. Seldom performed are the operas of
  - A, von Weber B. Massenet
- C. Rossini
- D Verdi 8 Zoltán Kodály, the Hungarian, is the composer of
- A. Afternoon of a Faun B "Escale"
- C. "Symphony on a French Mountain Air" D. "Háry János"
- 9. The "Beloved Friend" of Tchaikovsky was A. Anton Rubinstein
- B. Leopold Damrosch C. Nadejda von Meck
- D. Michail Glinka

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I-C: 5-D: 3-B: 4-C: 2-C: 8-D: 4-V: 8-D: 8-C

## Humor in Music

"Shortly after Pearl Harbor, at a performance of 'Hansel and Gretel' in Chicago, the flying of one of the angels in the cast was terminated suddenly by trouble with one of the wires that held her suspended. In the hush that followed a small boy's voice from the balcony was heard to shout, 'Keep 'em flying!' -The Evening Bulletin (Philadelphia).

# "The Great Mr. Handel" Enters the Films

HE ETUDE presents on Pages 198, 199, and 200 a series of pictures from the cinema drama, "The Great Mr. Handel," produced in extraordinarily fine technicolor, with a musical background performed by the London Philharmonic Orchestra. The film, with Ernest Irving as musical director, was made in London and is distributed by Midfilm, Inc., New York. This is one of the most artistic and impressive films your Editor has yet seen. The whole production is done in such taste and with such historical consideration for the settings that it seems as though the great artists, Romney, Reynolds, Gainsborough, and Hogarth, reincarnated, had made the presentation.



WILFRID LAWSON AS HANDEL

"The Great Mr. Handel" opened last year at the 55th Street Playhouse and ran for over four months (exceeded only by the film production, "For Whom the Eell Tolls"). The story has to do with Handel's life from 1738 to 1742 when the composer, then in his fifties, had battled magnificently through his operation failures, through court intrigues, through professional icalousies, and even partial paralysis, never once nandering to a lowered standard. While the film necessarily demanded adjustments, justified by poetic license, the spirit of Handel is preserved in an uncanny manner

The story opens with a scene in which Frederick, Prince of Wales, is approached by Handel's manager, Heldegger, who seeks the patronage of the Prince for a new operatic venture. Lord Chesterfield is a member of the party and Heidegger's plea is turned into a wager, which is little more than a joke. The Prince is so prejudiced against Handel that he starts opposition at the Opera House and also at Vauxhall Gardens. Handel, a broken but undaunted man, withdraws to his chambers, but on his way finds that an oboist of his acquaintance has died of starvation, leaving two musical sons. He takes the boys to his home for protection and when he arrives, finds a small army of importunate creditors, who are astounded at the idea that, unable to pay his bills, he should pile on more responsibility. This clever touch points to Handel's

very substantial bequest of money to the Foundling Hospital of London.

Among the especially effective scenes, made from settings by Sidney Gausden from contemporary eighteenth-century prints, are those at the Opera House: at Neal's Musick Hall, Fishamble Street, Dublin, where at Near's Musich" first was given (April 13, 1742); the fine nictures of Handel writing the "Messiah"; and views of its first performance in London (1743), at which the King (George II), inspired by the Hallelujah Chorus, rose from his seat, the audience spontaneously following. This established a custom which has continued to this day. It should be remembered, however. that the "Messiah" at first was a flat failure in England, and it was not until seven years later that the people of the land of the composer's adoption com-

menced to appreciate it. The Erupe strongly recommends this beautiful film with its inspiring extracts from Handel's "Firework Music," Ombra mai fu (the celebrated Largo) from "Xerxes," "Where'er You Walk, the Minuet from "Berenice," and parts of the "Messiah." When "The Great Mr. Handel" comes to town, see to it that all of your pupils are informed.

## Gloria in Excelsis Deo!

The young ladies on the cover of THE ETUDE for this month are a few members of the famous Choir of the Western College for Women at beautiful Oxford, Ohio. Dr. Everett Helm, the able head of the Department of Music and conductor of the Choir, has maintained a standard of admission and training so that each member has a proficiency that is virtually "one hundred per cent professional." Dr. Helm has a B.A. degree from Carleton College, Minnesota, and the degrees of M.A. and Ph.D. from Harvard. He has studied music with Francesco Malipiero (Italy), Vaughan Williams (England), Roger Sessions (New York), Walter Piston (Cambridge, Massachusetts), and Darius Milhaud (Oakland, California).

The young ladies appearing on the cover are, reading from left to right: (Top) Marjorie Walters (Beverly Hills, California); Catharine Jean Miller (Cedar Rapids, Iowa); Jean Boyd (Concord, Massachusetts); Nancy Meyer (Glencoe, Illinois); and Miriam Fatout (Indianapolis)-(Bottom) Louise Larkins (Yonkers, New York); Barbara Staff (New York City); Mary Huber (Troy, Ohio); and Kathryn Hancock (Indianapolis).

## Piano Practice Game That Is Fun by Vera Henry

T SEEMS that in a boy's world there are a million things that are more fun, and in his eyes more important, than sitting on a stool and practicing scales. We tried everything with our eight-year-old. We praised and encouraged and tried to reason, When these failed, we tried, as parents are sadly apt, bribes and scoldings. That daily practice hour became a daily nightmare with a small rebellious boy, pounding indifferently away, with his mind far off on a baseball field. "I hate music!" he would protest. "I hate it!"

"That," said my mother, "Is just how you used to In my imagination I could hear my son, twenty years from now, saying reproachfully that he wished

that I had made him keep on with his music. Just when we were about to give up, our problem solved itself. We had been given tickets to a radio broadcast. Young Jim was tremendously interested. He wanted to know about the sound engineers in their glass booth and the red warning light that indicated the program was on the air, and how the microphones

The idea seemed worth trying and next afternoon when he was propelled with his usual reluctance into the living room for his piano practice, he found the room had been converted into a private radio station. There was a microphone through which his voice could be broadcast over our own radio set. A red bulb philanthropic impulses which inspired him to leave a had been installed in a (Continued on Page 252)

Were you to visit Mr. Archer Gibson's music soom in his impressive duplex studio in New Yark City, you would find a magnificent three-manual organ with over four thousand pipes and a quality of tone that is inimitable. The studio is campletely equipped for broadcasting. By this means Mr. Gibson's playing has been heard on national radio programs. To mast musicians Archer Gibson is almost a myth, as he has made very few public appearances in recent years. His playing has been confined to a group of private homes in which large pipe organs have been installed. In fact, in several of the musical dictionaries where artists of far less ability have been recognized, his name does not even appear.

Performing thus almost exclusively for years in the homes of American leaders of society, finance, and industry, he not only has sustained the highest standards of his art, but has developed a distinctive style very different from that of the usual concert or church organist. He is one of the most picturesque figures in our present-day musical life, and his account of years of intimate, personal acquaintance with famous American families makes an extraordinary and fascinating story. His work has astonished and delighted his audiences as well as famous musicians, who have been amazed by his skill in transcriptions of orchestral works for organs which have been designed accordorchestral works for agains which have been designed according to his own specifications to meet a unique technic, which he has developed in an inimitable manner. His inspired imhe has developed in an inimitable manner, this impries im-provisitions are univoled. There here been two organists in the history of the instrument comparable to Archer Glisson in his field. Not many people have had an apportunity to became acquainted with his playing, sove through occasional broadcasts over the radio. But Mr. Glisson must tell his own story.

# Great Pipe Organs in American Mansions

From a Conference with

Archer Gibson, J.A.G.O.

Distinguished American Organist

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE

HE GENERAL PUBLIC would be amazed to see some of the large private organs in America. For instance, consider that in the home of the late Joseph C. Baldwin, at Mount Kisco, New York. The chapel in which the instrument is located contains a complete four-manual organ at one end of the room, a complete solo organ in the opposite gallery,

of the American Dyewood Company. He studied at the famous St. Paul School in New Hampshire and played the organ. He was especially fond of Mendelssohn's organ sonatas.

"Of all the music on my private recital programs the compositions most called for are the Liebestod from 'Tristan and Isolde,' the Magic Fire Music from 'Die Walküre,' the 'Parsifal' music, and the music of 'Lohengrin.' I play them in the form of musical digests I have made especially for the organ; not transcrip-

cal instrument. While the modern organ is a marvel of mechanical multiplicity, the organs such as those upon which I play are so 'singing in tone' and so susceptible to the most delicate shading, owing to the employment of highly sensitive electric controls, that there is seldom any suggestion of the mechanical.

"Just as in the case of the orchestrators arranging works for symphony orchestras, one cannot take a piano score and transfer it literally to the sustained tones of the organ. There must be a body, a balance, and a background to the outstanding melodies. This background is provided in the piano by the natural 'hangover,' or blur, of the vibrating strings. With the organ, the sound dies instantly with the lifting of the fingers, whereas the pedal of the piano may continue the tonal mass until the vibration ceases.

"Once I had a discussion with my friend, Fritz Kreisler, upon whom I look as one of the greatest musicians of our day, who insisted that 'the soul of the music must shine through the notes.' He is a living illustration of his own theory. In addition to being a great violinist, he is an excellent organist and an exceptional pianist,

#### The Composer Most Requested

"After more than fifty years of playing in the homes of noted American leaders of society, finance, and industry I have noticed that the composer whose works most often are demanded is Richard Wagner. After Wagner, the next choice is music from the best-known operas. Underneath all of this demand is the insatiable and irresistible human call for melody and rhythm. It has been my problem to present music, whatever its source, so that it may be comprehended and enjoyed by the listener without being obscured by austere or academic display.

"Fundamentally, music must appeal to the heart and the emotions. Music is not made to be heard by robots. I have had an aphorism which has charactertized my ideals: 'In art or life, when you bait your hook with your heart, you cannot fail.' The average man or woman is not interested in music that sounds like a problem in differential calculus or that approximates the noises of a bomb attack. They want music which reveals to them that behind all the world troubles, as well as their own worries, there is a real, though intangible, spiritual beauty and nobility in life.

"The leaders of huge enterprises, after all, are quite as representative of the same musical desires as the man behind the counter in the shop. As Kipling put it: 'The Colonel's lady and Judy O'Grady are sisters under the skin.' Henry C. Frick, for instance, had a great liking for Dvořák's Humoresque, and especially for a song entitled Dearie, which he could not hear often enough. Known to his associates as a cold and hard man, when he was alone in his music room he used to light up one of his ten-inch cigars and exclaim, 'Now, let's have Dearie!' (Continued on Page 240)



Mr. Gibson seated at the consale of the remarkable organ in his own home in New York. This organ cost between \$50,000 and \$60,000.

and there is another complete organ with an ecclesiastical tone of ethereal beauty located in a chamber in the basement. All three instruments are played from a single console. The chapel is a masterpiece of Italian Renaissance style. Mr. Baldwin was the head

tions in the ordinary sense of the word. "The organ is, in its nature, one of the most individual of all instruments. It is a philosopher's instrument. Playing it effectively calls for a kind of comprehensive musicianship associated with no other musi-

# "The Great Mr. Handel" Now in the Films

Scenes from the English Technicolor Success, Courtesy of Midfilm, Inc.

(SEE NOTE ON PAGE 196)

Like a rich painting of the period by Romney, Gainsborough, or Reynolds, this picturesque film is one of the most beautiful ever presented. It will make an unforgettable impression upon music students. The colors are rich and the pictures so realistic that the audience is transported back to the early eighteenth century.



Heidegger, Handel's manager, approaches the Prince of Wales (standing), Lord Chesterfield (at table), and other notables, seeking their patronage for Handel's operatic ventures.



The Prince of Wales laughs at Handel's plea. Lord Chesterfield tells of the financial difficulties of the master's opera company.



The Prince continues his intrigue against Handel and interrupts the performance of the "Fireworks Music" at Vauxhall Gardens.



Heidegger explains that Handel's operatic ventures are on the verge of failure and that the Prince has rejected his plea.



Handel (played by Wilfrid Lawson) and Mrs. Cibber (played by Elizabeth Allan) in the streets of London.



Handel explaining to his servant, Phineas, that he has decided to protect two orphans of a musician who died of starvation. It was this act that inspired him to make a large bequest to the Foundling Hospital.



Handel conducting the first performance of "Xerxes" at the Royal Theatre (Covent Garden),



Handel and Mrs. Cibber rehearse at his home some of the works of the great master.



Handel rehearsing the Largo with Mrs. Cibber, the little orphan boys joining in the concert. This is one of the most effective musical episodes in the film.



Handel, a victim of the Prince of Wales' intrigue, explains to his orchestra that he is ruined.

ral and understandable than the movable-Do.) A sense of tonality can be taught and developed quite regardless of 'absolute pitch,' and an early introduction to

the easiest kind of transposition serves to fix and stress tonal relationships. Rhythmic drills also are important. Then, in addition to his work at his own instrument, the student should be given opportunity to sing at sight from the printed page, beginning with

the simplest melodies. Thus he progresses naturally to the cadences of keys and the relationship of intervals."

Correlating Piano Study
"The important thing," Mr. Mannes went on, "is

that these early introductory studies be completely correlated. When he shuts the door of his 'piano-lesson

room' and opens the door of his harmony class, the child should never feel that he is leaving one world to cope with another. On the contrary, his studies in



Handel is hounded incessantly at his door by creditors. The women are street vendors of herrings. The local color in these portrayals is very rich and distinctive.



Handel. exhausted, at last finishes (in twentythree days and nights) the score of the "Messiah."



Crowds going into Neal's Musick Hall, Dublin, Ireland, April 13, 1742, to hear the first performance of the "Messiah." Handel stands in the group,



The conceited Charles Jemens brings to Handel the libretto of the "Messlah." which he has made up of selections from the Scriptures. In reality the libretto was prepared by his chaplain. Pooley.



Dublinites reading the announcement of the coming first performance of the "Messlah."



Handel conducting the first performance of the "Messich" in London. King George II, rising in his box when he hears the Hollewigh Chorus, esstablishes the custom which continues to this day.

# Building Musicianship

An Interview with

# David and Clara Damrosch Mannes

Distinguished Violinist and Pianist

Founders and Directors of the David Mannes School of Music

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

If MUSICAL TALENT is inborn, sound musicianship must be acquired. The all-too-common belief is that "a gift" will take care of everything. Yet the error of such a view is made clear by comparing music to another art. Could a poet release the greatest lyric gift unless he had mastered a knowledge of words, forms, meters? The musician must also master the tools of his expression. How is such mastery best attained? What are the best influences for acquiring it?

In seeking an answer, The Europe has turned to David Mannes and his wife, Clara Damrosch Mannes, who hold a unique place in American musicianship. Both are accomplished artists. Both have blazed trails in musical pedagogy. Both have rich, though different, musical traditions. Mrs. Mannes, daughter of Dr. Leopold Damrosch and sister of Dr. Walter Damrosch and the late Dr. Frank Damrosch, grew up with music. Mr. Mannes acquired music the hard way, exerting every effort to come upon terms of worthy familiarity

with it, Little Clara Damrosch used to fall asleep at night listening to the harmonies of new scores that her father was playing on the piano downstairs—scores of the as-yet untried works of Berlioz, Brahms, Liszt. Little David Mannes fashioned a tiny fiddle for himself when the crippling illness that followed an accidental fall into boiling water deprived him of the normal activities of boyhood. Yet though they started from different points, they have arrived at the same goal. Both hold vigorous views on the nature and acquisition of musicianship.

"Since the winning of musicianship is largely environmental," Mrs. Mannes began, "its two most directive influences are found in the home and in the teacher's studio. The teacher has an added responsibility when his pupils come from silent homes where music is not a part of living on the part of the part of for the sheer fun of it, is unknown.

for the steer rim of h, is linknown.

Wherever that added responsibility exists, it must be met—and it is met. It is heartening to see the progress music teaching has made in its steady moving away from mere performing, and towards a well-rounded understanding of music.

The Alphabet of the Language of Music

"Actually." Mr. Mannes put in, "there can be no separation between music teaching and musicianship. To know music means not merely to play, but to read notes with the same understanding with which one reads words; to hear inwardly what one sees in print, and to visualize the tones one hears. That is why training in note values, rhythms, tonaltites, chord sequences, forms, styles should be given as early as possible, even to

younger children. Only by such means will they gain independence in understanding and enjoying music. These elements omstitute the alphabet of the language of the such as child should be taught them regardless of his talents. Often parents will say. That is all very fine for the quiffed child—but is it worth the trouble for the average youngster? I should say it is, if anything, even more worth while? For, by such means, the average youngster can be brought to know and accept music that will enrich his life through all the years. Apart from interpretative values, the main difference between aleanted and untalented children is one of pace. The gifted child will learn more quickly—but the other one will learn!"

How, then, is this grammar of the music-language to be taught?

"There is no one fixed 'method,'" Mrs. Mannes explained, "but the most desirable procedure is to correlate all musical elements from the very beginning of

such means will they gain ding and enjoying music. The alphabet of the language are alphabet of the language with the state of the stat

CLARA DAMROSCH MANNES

any one subject should clarify and amplify his work in all others—but as his studies in word-use and syntax amplify his understanding of what he reads all we are to develop music from a 'lesson' or a 'parlor accomplishment' to the resource of I bring as it should be developed, we must present it completely and understandably. We believe that the amateur need not earnateurls! And the children enjoy it the complete way. By the time they are ready for the indispensable ensemble playing, they are sufficiently familiar with their alphabet of music to read at the strength of problems (of notes, tonality, rythm, and so on) becomes second nature, the drudgery has vanished from music study."

But music study, even the best of it, stands as the second step in a child's progress. "The best possible preparation for music study," said Mrs. Mannes, 'is music-making in the home; the kind of music-making that springs, not from a desire to display a 'great' voice or a 'great' talent, but from the sheer, unquenchable love of doing the thing. When homes are silent, the teacher must stop to prepare the soil before he can even begin to sow the seeds of instruction. Where music lives as a member of the home group, this problem falls away; the teacher's work becomes lighter, the child's progress is surer and pleasanter, and the home itself is warmer through the sharing of mutual interests.

"I only wish that many might be as fortunate as I was! I cannot remember the time when reading music was not as natural a part of home as reading books, or conversing, Although my father was intensely occupied with his great work with the New York Symphony, the Oratorio Society, and the Metropolitan Opera, he always had time and interest to supervise our musical progress. On Continued on Page 2441



DAVID MANNES IN HIS LIBRARY

my husband and I believe in teaching sollège with the fixed-Do; we were among the earliest to introduce the fixed-Do into this country, feeling it to be more nature. "FORWARD MARCH WITH MUSIC"

instruction. Music teaching has progressed beyond the

point where children were taught to play, and then,

some years later, were suddenly plunged into abstract

theoretical studies that had no application to anything

else they learned. We believe in training mind, ear,

and fingers together. When the child is first taught

to place his fingers on keys or strings, he can also be

taught to recognize the sound and the visual nota-

tion of the tones he makes. All three must be corre-

lated, so that the littlest student becomes aware of

the 'look' of C, the sound of C, and the place on his

instrument where C is to be found. (Parenthetically,

THE ETUDE

#### Music in the Home

N SUNDAY, APRIL 2, the "Eighth Symphony" of the Russian composer, Dmitri Shostakovich, will be given its Western Hemisphere première over the nationwide Columbia Network by the Philharmonic-Symphony Orchestra of New York, under the direction of Artur Rodzinski. If publicity can make an event, this initial performance of the Shostakovich "Eighth" should assuredly be quite an occasion. For the work was widely publicized before it was even begun. Negotiations for its American première over the Columbia Broadcasting System Network were begun in the summer of 1942, before the composer had a note of the symphony on paper, Discussions with Shostakovich were started by Larry Lesueur, then CBS corre-



FROM TIN PAN ALLEY TO TRIUMPH George Gershwin, who started his career as a "song plugger" in Tin Pan Alley, rose to the heights of having his very melodic and ingenious works played by symphony orchestras around the world.

spondent in Russia; later, when Lesueur left Russia, tention has been to create a "Mass in which there Bill Downes of the CBS staff continued the nego-

On January 21 of this year, Bill Downes arrived after a long flight from Russia with the finished symphony. At a luncheon for the press in New York, Mr. Downes said that Shostakovich had described his "Eighth Symphony" as "an attempt to look into the future, into the post-war epoch," The composer, who is at work now on his "Ninth Symphony," contends that his "Seventh," "Eighth," and "Ninth" Symphonies will form a trilogy of war and peace. Mr. Downes says that in Russla the "Seventh" is called "The Retreat," and the "Eighth," "The Attack"; the title of the "Ninth" is to be "Victory."

Shostakovich composed his "Eighth Symphony" during the summer of 1943. Mr. Downes told how the composer especially moved with his wife and two small children to a small farm in the country where he

# A Famous Radio Debut

by Alfred Lindsay Morgan

could concentrate to better advantage on his new work. There he worked in a room furnished with only a table and a chair. But, despite the fact that Shostakovich sought the peace and quiet of a rural retreat, he did not forget the conflict of his people or the spirit of "the attack" of his fighting countrymen.

American radio this past year has been distinguished by many first performances of unusual works of music, Leopold Stokowski in his recent twelve broadcasts with the NBC Symphony Orchestra, which terminated on February 27, has been a leading spirit in the presentation of new works. His service to modern composers has been particularly commendable; it has resulted in many works being performed over the air which listeners in many sections of the country might otherwise not have heard for an interminable length of time.

Serge Koussevitzky, enter-

prising director of the Boston Symphony, has also given radio listeners opportunities to hear some fine new scores. In his broadcast of February 26 (Blue Network), the eminent conductor gave the first performance of Alexander Gretchaninoff's new Ecumenical Mass. a work dedicated to the universalization of the Roman, Greek, and Protestant religions, Tied in with National Brotherhood Week, this Mass was, indeed, a timely presentation. The composer has stated he was inspired by the "universal meaning of the churches" -surely, a worthy cause in

these troubled times. His inwould be the combined character of the Eastern and Western Churches." Employing the traditional Roman Catholic pattern, the text of the Mass is in Latin. The performance was a most distinguished one with the Boston Symphony Orchestra and its famous conductor. as well as Maria Kurenko (soprano), Dorothy Cornish (contralto), Roland Hayes (tenor), and Robert Hall Collins (bass)

On April 15 Koussevitzky will present the first performance of the "Sixth Symphony" by Roy Harris, the American composer. Harris was commissioned last May by the Blue Network to write this work in the interests of American culture, following the world-wide

RADIO

acclaim of his "Fifth Symphony," which was dedicated to the people of the Soviet Union. Harris' "Sixth Symphony" honors our War Heroes; it is based on Lincoln's famous Gettysburg speech, and dedicated to the fighting men and women of America on all the battle fronts. Its scheduled première falls on the seventyninth anniversary of Lincoln's death. This symphony is in four movements; the first of which, subtitled "Awakening," is a Prelude which reflects the opening passage of Lincoln's speech; the second, called "Conflict," is a Fantasy which dramatizes war; the third, "Dedication," is a long Chorale of dedication to the dead: and the fourth, subtitled "Affirmation," reflects the mood of strong faith in mankind that we find voiced in the last paragraph of Lincoln's speech.

Roy Harris has long been an admirer of Lincoln. "His shadow," he says, "hovered over my life from childhood. This was, I suppose, inevitable, for the very simple reason that my birthday fell on the national holiday honoring Lincoln's birth, which meant that on that day, school was dismissed. . . . As we mature in America, from childhood to manhood, we gradually begin to realize that Lincoln was the personification of a human ideal, an ideal for Freedom, which had to be fought for, bled for, and lived for. And so, in seeking to compose a symphony worthy of our great crisis, I, too, have turned to one of the great moments in the history of our nation for guidance. In Lincoln's Gettysburg speech I find the classic expression of that great cycle which always attends any progress in the intellectual or spiritual growth of people: (1) awakening; (2) conflict of the old against the new; (3) terrible suffering resulting from that conflict; and (4) the triumph of the new over the old, which is the affirmation of the eternal youth of the human spirit. We are in the midst of that progress now, and each of us must contribute to its solution according to our own endowments and opportunities. In this

spirit, I offer my 'Sixth Symphony.' Thus, it will be noted that American radio this month becomes the medium through which two notable premières will take place-two new symphonies by noted contemporary composers - Shostakovich and Harris, And through these two works, two different composers will express their reactions to the world of conflict and the spirit of their own peoples. It is significant that these two world-premières are heard over the free radio of a free people.

Maestro Arturo Toscanini returned on March 5 to conduct the NBC Symphony Orchestra for its last six programs of the winter season. Honoring the memory of George Gershwin for the third time in two seasons, Toscanini presented the composer's "Concerto in F" in his last program for March, with Oscar Levant as piano soloist. Levant's name is widely associated with the Gershwin "Concerto," and he is regarded by many as the foremost interpreter of the composer's music-He was a close friend of Gershwin's and played the "Concerto" at the last Gershwin concert in New York before the death of the man who is accredited with making "a respectable lady out of jazz." Toscanini's programs were not announced at the time of writing. but we can all look forward to his remaining presentations with the assurance that they will be among the major musical treats of the year.

At the end of January, the Philadelphia Orchestra began a series of Saturday afternoon concerts over the Columbia Network (3:30 to 4:30 P.M., EWT). It will be recalled that the Philadelphia Orchestra was scheduled to give a series (Continued on Page 252)

#### WRITTEN WITH THE BATON

In the literature of all tongues there are certain fundamental principles of writing which are common to all. One of these principles has to do with the point of view-that is, the vantage point from which the writer surveys the field with which his work is concerned. A great orchestral conductor has viewed the musical scene and presents fresh and distinctive phases of the art. Leopold Stokowski, London born (1882), with a Polish father and an Irish mother, and educated largely in England (he also studied for a time at the Paris Conservatoire) began his professional life as an organist at St. James' in Piccadilly, London. He then came to New York, where he took the position of choirmaster and organist at St. Bartholomew's P. E. Church (1905-1908). Later he determined to become an orchestral conductor and made his debut in London. From the start of his career he has looked upon the art of music, not as an isolated form of artistic speech, but as a part of the universal form of expression. Walter Pater probably presented this thought best in "The Renaissance" when he wrote, "All art constantly aspires toward a condition of music.'

Dr. Stokowski's successes with the Cincinnati Orchestra and notably with the Philadelphia Orchestra, which many famous masters, including Rachmaninoff, declared to be the finest of all orchestras, raised him to the pinnacle of fame in that field. This brought him in contact with most of the great musicians of his time, and in subsequent years, through wide travels and artistic excursions in other areas related to music, his point of view was broadened to such an extent that his opinions expressed in his new book, "Music for All of Us." command wide attention.

The book races from episodes and illustrations from Palestrina to Schoenberg; and from Zworykin and television to Lamaist monasteries in Tibet (where, Dr. Stokowski writes, the chanting of the monks made "one of the most fascinating sounds I have ever heard"), and thence to the music of the Negroid aborigines of Java.



LEOPOLD STOKOWSKI

Although no one in America has done more to bring out the new and daring works of modern composers, he never has forsaken the fundamental appeal of the great classics, as is evidenced by his own labors in making masterly transcriptions for orchestra of the works of Bach, Anyone with a knowledge of musical fundamentals and musical notation may upholster his musical knowledge and enhance his musical joys through this book, which is one of the most original and informative volumes upon music the writer has seen. At times apparently discursive, the objectives of the book are very clear, when one has completed it.

APRIL. 1944

Dr. Stokowski in "Music for All of Us" aims clearly

# The Etude Music Lover's Bookshelf



Any book here

# by B. Meredith Cadman

at making certain fundamentals, about which the music lover may have a more or less vague conception, stand out with a sharpness that will enable him to enjoy any worthy piece of music with more understanding and pleasure. The book is unusually concise and is not cluttered with the technological verbiage that a less widely experienced musician might be tempted to employ. There is no "show off" in it. Mr. Stokowski has forgotten academic erudition and writes with the fluency and grace with which he conducts the orchestra without the baton

"Music for All of Us" By Leopold Stokowski Pages: 340 Publishers: Simon and Schuster

#### Ohio Pioneers

The life of an active college is always a romance because of its human experiments in youth. Particularly interesting is the graphic story of a peculiarly distinctive institution, Ohio's "Oberlin," which opened its doors as Oberlin Collegiate Institute in 1834 and became Oberlin College in 1850. Those pioneer Yankee zealots, fired with broad religious, scholastic, and patriotic ideals, became the hub of a gigantic educational wheel that has actually spread all over the earth and touched the advancement of civilization. The abolitionist sentiment was very strong, and the institution was known for its liberality and sustained

It was one of the first of American colleges in which music was given serious consideration as an important educational subject. The influence of the conservatory in American musical history is monumental

A History of Oberlin College from its Foundation through the Civil War, by Robert Samuel Fletcher, which in Vol. I covers the origin of the College, is an unusually scholarly presentation of the subject in that it traces the movements which led to the foundation of this notable institution. Volume I does not concern itself, to any extent, with its musical achievements, which came into being largely after the Civil War.

"A History of Oberlin College, Vol. I" By Robert Samuel Fletcher Pages: 502 Publisher: Oberlin College

BOOKS

#### THE MUSIC LOVER'S HANDBOOK

This eight hundred seventeen page pasticcio of articles by various well-known authors upon all manner of musical topics, put together with the editor's able discussions of subjects needed to give continuity to such a work, is, in a sense, a kind of personal scrap book, a vadem mecum, in which Elie Siegmeister has essayed to cover a vast field of musical information. There are some one hundred fifty selections; a few entirely new, but many extracted from previously published works by musicians and writers with a very wide variety of musical experiences. These range alphabetically from Lawrence Abbott to Ralph Vaughan Williams. They include such widely separated personalities as Louis Armstrong, Benny Goodman, Aaron Copland, George P. Upton, Hugo Leichtentritt, George Gershwin, Olin Downes, Béla Bartók, Carl Engel, Carlos Chavez, C. Hubert H. Parry, Cecil Sharp, Deems Taylor, and Dmitri Shostakovich. The catholicity of the work makes certain that there is something to interest everyone. The volume should also be very valuable for special reference purposes. The sections tell in general the main purposes of the book: I. Fiddle Strings and Ballads (Folk Music); II. How Music is Made; III. In the Concert Hall; IV. High C's and Pirouettes; V. Meet the Composers; VI. In Our Time;

VII. Music in America. "The Music Lover's Handbook" By Elie Siegmeister Pages: 817 Price: \$4.00 Publisher: William Morrow & Company, Inc.

#### HOW TO MAKE AND PLAY A SHEPHERD PIPE

The present popularity of the Shepherd Pipe is due largely to the fact that those who are promoting it insist upon having the players make their own instruments. In other words, they make their own toy flutes. This in itself is an important psychological factor in invenile training.

Teachers looking for a pleasant novelty will find this pamphlet, prepared by a noted musical educator, a simple and interesting introduction to the Shepherd's Pipe, with its fascinating kindergarten possibilities. This little pamphlet has an important mission.

"How to Make and Play a Shepherd Pipe" By Augustus D. Zanzig Pages: 32

Price: 35 cents Publisher: National Recreation Association

#### Liszt

TS THERE a Liszt style? . . . "Yes, indeed," snorts the cynic. "To two portions of lush sentimentality add three parts of hollow bombast, mix with ample doses of rippling runs, cascading cadenzas, and blustering octaves; shake well together, flavor with essence of tune-sirup, top with a gypsy cherry, and hurl the mess violently at the audience. . . Voila! You have the perfect recipe for

Making allowances for hyperbole, this expresses the conviction of many musicians concerning the works of Franz Liszt. Yet, in spite of the army of his detractors, Liszt's music has persisted for almost a century. Why is this? Can it be, as in the case of Tchaikovsky, that Liszt possesses a kind of earthy, or if you prefer, vulgar, vitality which assures his power over audiences? Or is it because he was such a topnotch composer for the piano? Certainly no one has written more pianistically, more brilliantly, more sympathetically for the instrument. Pianists love to play Liszt. His music fits the hand so perfectly; it explores and exploits the keyboard with the minimum of hazard and the maximum of effect.

I am convinced that much of Liszt's "cheapness" is due to the treatment his music receives from pianists and students. His compositions, far from being studied as music, are usually used as vehicles for technical display, and thus degenerate into the "war-horse" category, retaining popularity for a few years or a generation, then dropping out, to be replaced by newer battle steeds.

#### The Rigoletto Paraphrase

point. Twenty years ago pianists, great The mood of the introduction is capriand small, played it night and day in a lous and coquettish. None of it should perpetual relay; today it is forgotten. be played louder than mf, most of it from Yet, if you will examine it, you will re- p to pp. Treated as gossamer cobwebdiscover a delightful piece of music, gra- played as delicately and insouciantly as ciously written, smartly tailored, well possible, it makes a perfect foil for the worth a place in your repertoire. But it Duke's tune. Timid souls may play the must be viewed in a new light. Instead of octaves in Measures 1 and 3 with both a "show-off" piece, you must consider hands. Measure 3 is more rubato and the florid passages as unobtrusive rein- softer than Measure 1; the "hold" in forcements of Verdi's thematic founda- Measure 4 longer than the one in Meastion. Liszt has ornamented and enriched ure 2; no pedal in Measures 5 and 6; these lovely tunes, the better to adapt soft, sharp, staccato in the right hand. them to the sonorities of the piano. The In Measures 7 and 8, as well as 9 and 10. scales, octaves, and cadenzas are there swift, relaxed placement is essential, with to serve the themes, not to overwhelm careful preparation before each hand them. As a piano composition it needs plays. Measure 15 should not sound no apology. Like many another Liszt "notey"; each arpeggio must give the piece, treated musically it makes a satis- effect of an inverted, arpeggiated chord. fying and permanent addition to any The chief theme (Measure 18)-for

monstruck words"; the short, impass the last two up-hase and use since the short forget that the firewords a smooth progressive eracendo to the F, intrude. Don't forget that the firewords rewarding technically and make stumning sioned phrases of thing (measure 59), a subsolve proposal to the setting for the glowing vel-effects.

"My heart—is crushed—for he—is false," pause after this F and play the last two are only the setting for the glowing vel-effects.

# The Teacher's Round Table



Maddelena's bantering phrases (Meas-

ful savagery of the hunchback clown, Rigoletto, is missing, these three moods -the Duke's lovesick declaration Maddelena's skeptical running comment and Gilda's despairing cries, are enough to give enormous vitality to the scene.

In numbering the measures, if care is taken to include the bar lines of the say audibly these words: various cadenzas (as in the Schirmer and Ditson Editions), the Paraphrase The Rigoletto Paraphrase is a case in contains exactly one hundred measures.

which I advise the tempo of 1=56-60, not Liszt retains much of the original mu- only gives an ideal opportunity to turn sical texture and feeling of the famous on the rich, dark, "chocolate" flavor of "Rigoletto Quartet" (Act III of the the piano, but also offers a fine illustraopera); the amorous pleading of the tion of the necessity for sensitive treat-Duke (Measure 18) as he sings with ment of repeated melody tunes. For in- single handed and senza pedale. Again, gushing sentimentality, "Oh, Fairest stance, the three A-flats at the beginning unless you know the exact right-hand gusing sentimentancy. On, Fairest states a place at the season at the se Daugner of the Graces, I ampore there, make be given being the loudest. Avoid Measures 54-57, you haven't memorized in the "moderately difficult" grade: Canwith one tenger war to restore the from the page of unrequited love"; the fronte accenting the last, even though it comes the pages of unrequited love"; the fronte accenting the last, even though it comes the pages of unrequited love"; the fronte accenting the last, even though it comes the pages of unrequited love"; the fronte accenting the last, even though it comes the pages of unrequited love"; the fronte accenting the last, even though it comes the pages of unrequited love"; the fronte accenting the last, even though it comes the pages of unrequited love"; the fronte accenting the last, even though it comes the pages of unrequired love"; the fronte accenting the last, even though it comes the pages of unrequired love"; the fronte accenting the last, even though it comes the pages of unrequired love"; the fronte accenting the last, even though it comes the pages of unrequired love"; the fronte accenting the last, even though it comes the pages of unrequired love accenting the last, even though it comes the pages of unrequired love accenting the last, even though it comes the pages of unrequired love accenting the last, even though it comes the pages of unrequired love accenting the last, even though it comes the page of unrequired love accenting the last accenti interruptions of magazeting (Measures at the Segment of Measures at the Seg 33, 33, 37, 39, and so on) as sne cume one is page another one. Phrase the last must ring out ardently above the silver Star from "Tannhauer"; Sposidizio, ters, "On so I ladge to turns now many a sum of second with the first D-flat; filigree (pianissimo!) of the right hand. Soirce de Vienne No. 6 hearts have already been broken by your A-Rat scrupinously wast use last be-plant impact (plantssime); of the right hand. Sofree de Vienne No. 6 monostruck words"; the short, impass the last two D-Rate and the "shide" make Even Maddelents comments must not the right hand. Sofree de Vienne No. 6 monostruck words"; the short, impass the last two D-Rate and the "shide" make the plant two D-Rate and the shide make the plant two D-Rate and the shi

Conducted by

Guy Maier

like a light breeze over harp strings. Play the repetition of the first phrase softer and freer.

ures 33, 35, 37, 39) must always be played lightly, prettily staccato with damper pedal, and rather freely. . . . Hold wrists high for all sixths and octaves, especially 44, 45, and 46. The best fingering for this cadenza uses the fourth finger on all playing a simple, descending chromatic scale instead of the sixths. Practice this cadenza for a long time with hands sepa- a chance to show how stunningly you rately. Think three beats to each octave, can crescendo a simple chromatic scale! and be sure you know the first notes of



The tempo of the variation (Measure 47) should be approximately that of the original theme, but there is no harm in taking it slower ( =104-112). Only very capable pianists should attempt to play it at |= 116-120, and then very freely and flexibly, of course. The fingering of all passages is to be scrupulously adhered to; practice these in short pattern



"My neart—is crusned—for ne—is raise, pause and and result of the melody, and the glowing versions as she accuses the Duke of betraying her, notes of the phrase very softly. Arpeg-vet of the melody, save your sparkle and Prom Liszi-Paganini "Etudes":

After the molto ritardando (f) at the end of the cadenza in Measure 68, begin end of the cadence in Measure 68, begin Gilda's pathetic air, ("My heart—is crushed—for he—is false—") softly and throbbingly (j=60-60); and don't crescendo much or play too forte in Measures 73-76. The difficult variation figure Mus. Do. (Measure 77) must be practiced with finger octaves—wrist held high and quiet octaves—wrist held high and quiet octaves played by thumb and fitten and Music Educator (or fourth) fingers with only the slightest arm aid—like shaking your fingers gently but swiftly out of your sleeve, Practice in impulses (softly without pedal), accenting the last repeated note of each impulse thus:



To achieve clarity, speed, and endurfor the minor-sixth passage in Measures ance you must practice these measures (77-25) daily for many weeks; slowly fast, softly, loudly, in short and long black keys. If necessary, small hands patterns, hands singly and together. may omit the lower left-hand notes, Passionate brilliance must be achieved in Measures 83-84.

Don't let Measures 85-88 sag. Here's each beat. As you play the left hand Measure 88, but do not subside too quicky. Practice the octaves in Measure 92 first in impulses of two notes; then in patterns of threes (major seconds) and twos (minor seconds), thus



Disregard the ff in Measures 95 and 96; play the octaves lightly and as fast as possible. Measures 97-100 are, of course, f; the final chord is more effectively played thus:



#### Other Liszt Pieces

(Continued on Page 247)

THE ETUDE



ETHELWYNNE KINGSBURY As she appears today

TOOK AT THE EXUBERANT, triumphant expression in the photograph of Ethelwynne Kingsbury, taken on muleback in 1927 after she had climbed to the top of the Breithorn in the Italian Alps, and you will forget your own petty stumbling blocks and troubles and learn that happiness, success, and health are largely a state of mind, Her rich, clear

voice and radiant smile have been a thrill to thousands. As in the case of President Franklin Delano Roosevelt, a difficult obstacle such as a mountain was merely something to climb. It aroused her ambition and quickened her spirit. Unlike President Roosevelt, her great obstacle came when she was a child of ten, while that of the President came when he was nearly forty years of age. She was obliged to prepare herself from the start with a handicap which she accepted with magnificent spirit.

One of Miss Kingsbury's favorite songs is Mana-Zucca's I Love Life. Throngs are uplifted when she sings this exalting composition with her full, sweet, soprano voice. She is frequently a visitor at the Michael Dowling School for Crippled Children. The little folks look forward to her singing with rejoicing and hope. Because of the beauty, dignity, and significance of her personality and art she has been particularly in demand at weddings,

Miss Kingsbury resides in a sunny studio apartment. decorated so as to reflect the infectious joy of life which she is successful in bringing to her enthusiastic students. These students know that through her brightness, optimism, courage, and inspiration they get something far more than simply a vocal lesson. Life's dissonances are removed from puzzled, discouraged, fearfilled, and lonely lives. Harmony, adjustment, and courage are instilled, not merely by words but by her own electrifying example

When asked to discuss her unusual theories regarding voice study, she said:

"One of the greatest obstacles the young person has to surmount is self-pity. He must banish, at the very start, all thought that he cannot do things because he has 'no opportunities,' 'no breaks,' He must remember that the power house of his success is founded on thinking right and enlisting higher powers. He must see facts instead of fears. Therefore, my first step was to realize that one of the worst things I could do was to invite or even expect special consideration because of my handicap. I asked no more than that my work and my life should be placed upon the same basis as that of anyone else. I considered my blessings and not my obstacles. What if I had had no ambition, no gifts-or worse, some mental, pathological condition which would have made it impossible for me to realize my ambition! There is nothing so crippling to character as self-pity. The student who feels in any

# Rolling Her Way to Triumph

How a Girl with a Gift "Arrived" by the Wheel-Chair Route

From a Conference with

# Ethelwynne Kingsbury

Successful Vocal Teacher President of the Minnesota Federation of Music Clubs

SECURED EXPRESSLY FOR THE ETUDE BY DR. ANNIE S. GREENWOOD

Omnes tomen omnio vincit (Courage conquers all things) runs the line from Ovid's "Epistulae ex Ponto." Here is a case of courage, character, and persistence which has been a thrill to thousands. Ethelwynne Kingsbury, President of the Minnesofa Federation of Music Clubs and one of the foremast yocal facthers. and singers of Minneopolis, is an example of triumph over opparently insurmauntable obstacles. When ten years old she was accidentally thrown from a hommock. Complete paralysis from the woist down was the result, and since then she has never token a step. Of necessity, her life has been spent in a wheel chair. Nothing dounted, this has not prevented her from living a life of rich and joyous occomplishment. This is one of the most stirring "Struggle" biographies THE ETUDE has ever presented .- EDITOR'S NOTE.

way that he is not getting a square deal from Fate or from society rarely will get a better deal until he changes his mind. We all have our obstacles, and most of the fun of life comes in the ceaseless game of overcoming them.

#### The First Consideration

"First of all, the voice is the only 'thinking' musical instrument. The entire vocal apparatus, except for the lungs, is adjacent to the human brain. A thought generated in the brain is reflected instantly in the voice. Therefore, the singer's first consideration must be that before a fine tone can exist, he must have a lofty tone ideal in his brain. He must hear incessantly tonal ideals of infinite beauty so that he can build in his own musical imagination the tonal idea he hopes to attain.

"Second, he never must forget that he himself is the vocal instrument. Anything that affects his uerves, his digestion, and his physical body, affects his voice; and he must learn how to vanguish physical ills, or sooner or later they will be evident in his voice. If his mental and bodily conditions are fine, if his conception of tone is beautiful and distinctive, if he is willing to spend the time in patiently learning the musical and technical aspects of singing, and if he has the right natural voice he may go far.

"He must start with determination. If a singer says and believes he can do a thing he has made a splendid beginning. Music is a severe (Continued on Page 246)



ETHELWYNNE KINGSBURY After she had made her triumphant oscent of the Breithorn in Italy

# Reaching Fame the Hard Way

An Interview with

Jan Peerce

Distinguished American Tenor A Leading Artist of the Metropolitan Opera Co.

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

stands well within the portals of fame, and the road traveled to arrive there is the hard one. His recent debut at the Metropolitan Opera resulted directly from the record he had made for himself during some ten years of work in radio, concert, and at the Radio City Music Hall. The fact that Metropolitan stars are not usually chosen from radio and motion picture theaters makes Mr. Peerce's case something of an extra tribute to him. To put it plainly, Jan Peerce was so good and his personal following so vast that the Metropolitan could not afford to overlook him. He attained both his status and his following through his own efforts, He has had no scholarships, no subsidies, no "boosts," no "lifts." He confides quite frankly that he would have enjoyed all of these ten years ago. Lacking them, however, he set out with an artistic capital of determination, hard work, faith in himself, and appreciation of the encouragement of his wife and family, Today, Jan Peerce looks back with gratitude that things happened as they did. He believes that an ability to follow the hard road is part of what is needed to forge a solid career.

"There is a definite gain in fighting your own way." contends Mr. Peerce, "Shakespeare knew what he was talking about when he said that the uses of adversity are sweet! Later, when the good things come, one appreciates them more deeply and learns to accept them with the same humility with which he accepted the disappointments that went before, I began my career as a violinist and often had to play obbligati for singers who were earning plaudits and who, I felt, were no better than I should be if I had had the advantages of vocal training. You may be sure that, when at last I was able to have vocal lessons. I valued them more highly and took them more seriously than I might have done had they been thrust upon me as a gift of someone else's generosity

#### **Experience Counts**

"Finally, I got my chance at singing through Roxy. When he opened the great Radio City Music Hall, I was featured on the opening program. And then, when the great night came, it was found that the program was too long and my number was taken out! I walked the streets that night in a fog of gloom. For weeks I had been living for the occasion that was to make my name; announcements were out; my family and friends were waiting to hear me-and my songs were omitted! When, months later, I was finally given featured billing on that fine program, you may be sure I appreciated it!

"My advice to young singers is-get all the experience you can, in any sort of theater, in any sort of work, provided only that it is worthy of the name of truly good music. Never lower your artistic standards for the sake of an engagement; but within the scope of those standards, don't let a lack of 'glamour' scare you off. Most of my experience was gained singing in the stage shows at the Music Hall, and I consider it the greatest asset I could have had. I had the advantage of singing with a first-rate symphony orchestra under

CTILL IN HIS EARLY THIRTIES, Jan Peerce the splendid direction of Erno Rapee; I learned the feeling of audience reactions; and I had unequaled drill in repertoire. The Music Hall, I know, is unique: its standards of training and performances are higher than those of the average motion picture theater. But the point is that similar advantages (even if on a smaller scale) may be found in other theaters, and the young singer will serve his own interests by investigating them-notwithstanding the fact that they are neither the Metropolitan Opera nor Carnegie Hall. Training in music is to be had wherever truly musical standards obtain, regardless

of 'glamour "In approaching the actual problems of the singer, I prefer to speak in the most general terms only. The details of voice production and projection are far too individual to permit of long-distance counsels. There is no disagreement about what the fundamentals of good singing are-breath support, resonance, freedom, But only the wise teacher knows how to adapt and apply these fundamentals to the individual throats, minds, and temperaments of his pupils, I cannot, therefore, tell you 'how to sing,' I can, however, call attention to certain points that have been, and are, of assistance to me

#### Important Points

"The young singer should convince himself, through expert and aware counsels, that he really possesses the voice, the talent, and the intelligence requisite for an enduring career in art. Hence, the choice of his advisers is of utmost importance. Wise friends will try to convince him that voice alone is not nearly enough to build his career. He must possess good common sense; that mysterious quality of communicative vitality that convinces and moves people; and, above all, a firm musical background. One of the greatest mistakes a young singer can make is to concentrate on vocal work alone. Let him learn music-all branches

"It is of great importance for the singer to master at least one instrument. My own early work in violin study has been of the greatest help to me. And how, you may ask, does a knowledge of the violin help me to sing a better performance of Rigoletto? By making me more intimately aware of problems of tone, projection, ensemble cooperation, rhythm, dynamics-all of which are problems, not of singing, but of music. Finally, the young singer needs patience. He needs to realize that artistic work is more important than any goal to which it may lead; that the lack of it may

find him unprepared when his big opportunity comes. "As to purely vocal problems, I prefer not to give advice. That is for the teacher. Instead, suppose I review a few points that I consider important in my own work. The first of these points, in my opinion, touches breath control and diction. Tone can be no better than the breathing habits that give it life. Diction is as important as voice itself. I always strive to make both as free and as natural as possible. In my student days, I devoted much time and care to the acquisition of clear enunciation without the slight-

"FORWARD MARCH WITH MUSIC"



est distortion of the face and lips, Towards this end. I have practiced before a mirror, first saying words and syllables in ordinary speech, then singing them. and making certain that the use and position of my organs of speech were as free and as natural in sing-

"As the basis of all my vocal work, I try to find my way back to that absolute naturalness of vocal emission that allowed me, as a baby, to produce cries that filled the house! Without 'tricks' or self-consciousness as to 'method,' I let my voice ring out as God meant it to when he put it into my throat, Above all, I have tried to master the art of listening to myself. This is as important as it is difficult, since most of us incline to hear ourselves in terms of the effect we want to produce. In getting away from this, in trying to hear ourselves as we really do sound, we ourselves become aware of any threatening difficulties of projection Complete naturalness in singing has always been one of my best aids in achieving and maintaining an even

"But vocal production is only the beginning of satisfactory vocal performance. What people want to hear is not a high C, but a message. If that musical message includes a high C in its expression, the tone must be well managed-but the message itself comes first. Interpretation means the conveying of the message of music with enough truth and vitality to make others gather it in. Mere singing signifies little unless it makes people feel. Naturally, the singer must be the first to feel the message of his song-you cannot convince others about something on which you yourself are vague! Therefore, to sing of love, of pain, of homesickness, of joy, you must have experienced those emotions yourself and you must go back to the truth of your own experience to make your interpretation ring true.

"When you learn a song, don't stop at merely thinking about its meaning-try to live it, to recall similar experiences of your own, to re-create the truth of the feeling. The ability to accomplish this depends partly on an inborn gift of expression, partly on study. and partly on actual experience in living. The older you grow and the more deeply you come to know the sum-total of emotion and disappointment and happiness that makes up life itself, the more satisfying your interpretations will be. Young folks tend to stress the value of singing for its own sake. I know that when I began to sing (in my childhood), I watched out for the high notes, the crescendi, the big effects, and when I could master them with a certain degree of bravura, I thought I was singing well! Experience has taught me better. Today I know that the real depth and meaning of a song-any song-can be released only by delving (Continued on Page 238)

THE ETUDE

# What Is "Bel Canto," Anyhow?

A Masterly Discussion of "Dear Old Voice Production"

# by Francis Rogers

Juilliard School of Music

Francis Ragers is one of the world's most distinguished teachers of the art of singing. After being graduated fram Harvard University he studied far one year at the New England Conservatory and then went to Paris (Bauhy) and Flarence (Yannucinni) far further study. After concert tours (one with Marcella Sembrich) and a year in apera, he became a teacher. Since 1924 he has been a member of the faculty of the Juilliard Graduate School of Music. The fallowing is the second of a short series of scholarly and essentially practical articles giving the background at the historical development at bel conta. (Another article will appear next month). The Eruse considers these articles as important and so "meaty" that we trust that aur vacal teacher readers will insist upon their pupils becaming lamiliar with them.

#### Part Two

USIC IN ENGLAND fared but ill under Cromwell's iron hand, though it is said that he himwell's iron hand, unough it is said that self loved a pretty ditty. But with the restoration of Charles to the throne in 1660, Italian opera with Italian singers invaded England much to the pleasure of the aristocracy. Among these singers was Pier Francesco Tosi, whose name deserves an honorable place in the history of song.

Tosi was born in Italy about 1650, and as a castrato sang successfully in the important opera houses on the Continent of Europe. His later years he spent in London, in high repute first as a singer and then as a teacher. In 1723 he published in London his Opinioni de' cantori antichi e moderni, o sieno osservazioni sopra il canto figurato. This he dedicated to the Earl of Peterborough, "General of the Marines of Great Britain," a picturesque gentleman who made a great stir in the fashionable world when he married Anas-

tasia Robinson, one of Handel's early prima donnas, Tosi's book was translated into English and published in 1742 under the title, "Observations on the Florid Song, or Sentiments on the Ancient and Modern Singers." It is, so far as I know, the first of its kind, and gives a pretty good idea of what was expected of a singer two centuries ago. There is more in it about musicianship than about the technical training of the voice, but there is much that is as good advice to singers today as it was to those of young Handel's day. We quote word for word from the edition in translation some of the most significant paragraphs:

The teacher "should have a Manner of instructing, which may seem rather an Entertainment, than a Lesson; with the happy Talent to show the Ability of the Singer to Advantage and conceal his Imperfections: a Master that is possessed of the above-mentioned Qualifications is capable of teaching; with them he will raise a Desire to study; will correct Errors with a Reason; and by Examples incite a Taste to imitate

"The best Singer in the World continues to study and persists in it as much to maintain his Reputation as he did to acquire it."

"He that studies Singing must consider that Praise or Disgrace depends very much on his Voice, which if he has a Mind to preserve, he must abstain from all Manners of Disasters and all violent Diversions."

"Let him continually, by himself, use his Voice to a Velocity of Motion, if he thinks to have a command over it, and that he may not go by the Name of a "Let him not omit frequently to put forth, and to

stop, the Voice, that it may always be at his Com-

"Singing requires so strict an Application, that one



MANUEL GARCIA (SON)

must study with the Mind, when one cannot with the

"When he studies his Lesson at Home, let him sometimes sing before a Looking-Glass, not to be enamored with his own Person, but to avoid those convulsive Motions of the Body, or of the Face (for so I call the Grimaces of an affected Singer) which when once they have took footing, never leave him."

'I can truly say, that I have never in my life heard a Singer own the Truth and say, 'I'm very well today': they reserve the unseasonable Confession to the next

VOICE

Day, when they make no Difficulty to say, 'In all my Days my Voice was never in better Order than it was

"The Doctrine of the School of those Professors, whom by way of reproach, some mistaken Persons call Ancients. Observe carefully its Rules, examine strictly its Precepts, and, if not blinded by Prejudice, you will see that this School ought to sing in Tune, to put forth the Voice to make the Words understood, to express, to use proper Gestures, to perform in Time, to vary on its Movement, to compose, and to study the Pathetick, in which alone Taste and Judgment triumph, Confront this School with yours, and if its Precepts should not be sufficient to instruct you, learn what's wanting from the Moderns."

"One who has not a good ear should not undertake to instruct or to sing."

"Voce di Petto (chest voice) is a full voice, which comes from the Breast by Strength."

"Voce di Testa (head voice) comes more from the

"Falsetto is a feigned voice which is entirely formed in the Throat, has more Volubility than any, but of no Substance.

"Feigned and natural Voices should be blended."

Tosi asserts that the art of singing is in decadence and, to correct this sad state of affairs, the student should revert to the standards of the "ancients."

#### Porpora Traditions

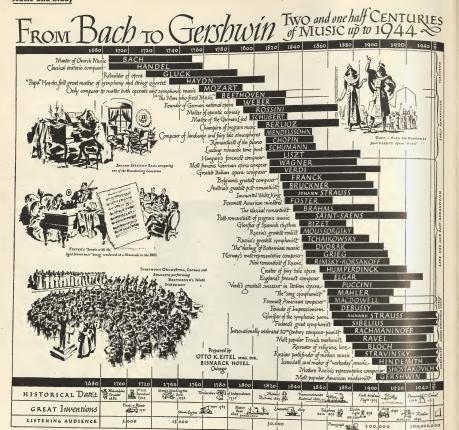
Porpora, the most celebrated teacher of the eighteenth century, was born within a few months of Bach and Handel, He was also a popular composer, a conductor, and an impresario. Although he is reputed to have been an incomparable master of bel canto, he never committed his theories and practices to writing, and we inherit only the tradition of his extraordinary competence. It is often recounted that he kept one of his most gifted pupils. Caffarelli, working on a few pages of vocalises for several years, and then dismissed him, saying, "Go, my boy, you are now ready to conquer the world!" (Believe it, or not!)

Another Italian master who deserves commemoration is Giambattista Mancini (1716-1800) who, after a long experience as singer and teacher, published in Vienna in 1777 (in Italian) "Practical Reflections on the Figurative Art of Singing." He had been a pupil of Bernacchi (of the renowned Bologna School), of Padre Martini, and, perhaps, of Tosi, to whom he refers more than once with deference. Like Tosi, he sighs for the passing of "the good old days." He, too, has much more to say about musicianship than about vocal technique. A representative utterance of Mancini's was: "A teacher must know every way in which to handle his pupils, in order to train each individual voice; for he must know the right remedy for each

#### A Valuable Inheritance

At the end of the eighteenth century the art of singing, as Mancini declared, was at a low level; the French Revolution and the military domination of Napoleon were most unfavorable to artistic development of any sort, The arrival of Manuel Garcia in Paris from Spain in 1808 was really an epoch-making event, for it signalized in operatic Europe the debut of a family that became a potent influence for good throughout the entire century. (I have already told, in The ETUDE, the story of "The Amazing Garcias.") Garcia, a great creative singer, devoted the last years of his very active life to building up in London and Paris a school of bel canto in which many, even if not most, of the great singers of the time were trained. He did not commit his methods of teaching to writing, but his value as a teacher is well attested by the list of his distinguished pupils. His son Manuel, (1805-1906) was destined by his father for the career of an opera singer, but he had no liking for the stage, and from the age of twenty-five devoted his inordinately long life to the teaching of the so-called Garcia Method, which to this very day exists in name even if not in actual fact.

Young Manuel was exceptionally well fitted for the career he had chosen. He inherited from his father the great traditions of bel (Continued on Page 233)



# AN UNUSUAL MUSICAL CALENDAR

The Musical Calendar presented herewith was published in larger form in colors, not by a musical institution, but by the musically enthusiastc managing director of the famous Bismarck Hotel of Chicago, Mr. Otto K. Eitel, who has permitted us to reprint it. Dr. Rudolph Ganz, Director of the Chicago Musical College, called this to our attention. Dr. Hans Rosenwald, musicologist, helped Mr. Eitel in the preparation of the chart.

# Making the Church Musical Message More Emphatic

Religious Services of Tomorrow Require Careful Planning

# by Richard Maxwell

Richard Maxwell was born in Mansfield, Ohio, September 12, 1897. His ocodemic work was done of Kenyon College, where he received the degrees of A.B. and M.A. Later he studied voice with noted teachers including Edwardo Sacerdote, Vittorio Trevison, Titta Ruffo, Ella Bachus Behr, Dr. Mario reaches including Lewinde Succession, Friends Freehan, 11th Auth, Life Boches Benr, Dr. Matte Morafioli, Mr. Robert Blockmon, and Freehic W. Bristol. He has been solioist at many metrapolities churches. In 1928 he entered the field of radio, giving particular attention to the music of religious services as head over the oil. In this connection he has been solaist an othe radio religious programs of such tomous clergymen as Dr. S. Parkes Cadman, Dr. Daniel Poling, Dr. Harry Emerson Fosdick, Dr. Frederick Keller Stamm, and Dr. Ralph W. Sockman, His voice thus has been heard by untold millions. Together with Mr. William Wirges, organist, pianist, orranger, and for fifteen years Stoff Conductor of the National Broadcasting Company, and Mr. George Shackley, Musical Director of WOR for ten years, he has collaborated in various movements to produce programs for the Church and for the oir leading to more effective musical religious work. Mr. Shackley, who is ossociated with Mr. Maxwell, is also Musical Director of Radio to the Federal Council of the Churches of Christ of America.

EW OF US have any conception of the vast number of people in all parts of our country who, by force of circumstances, are unable to attend churches and are dependent upon services they hear over the radio. In the early days of radio some shortsighted persons thought that these services would affect the Church disadvantageously. Quite the contrary has been the result. Thousands of casual listeners hear these programs and are reminded of their forgotten Church obligations and the privileges of Church attendance, and find their way back to their ecclesiastical moorings with joy and satisfaction.

More than this, the high spiritual standards, the musical excellence, the human appeal, and the appropriateness of the arrangement of the radio Church programs, leading to a definite, well-rounded message, have had an unquestionably beneficial effect upon the structure of the services of many churches.

One of the reasons why so many Church services "fall down" is that in a vast number of instances there is a very slight bond between the minister and the choirmaster. Frequently the choirmaster does not even know the topic of the clergyman's sermon until the morning of the service. The result is that many incongruous situations arise, and both the minister and the chairmaster at times are placed in ludicrous posi-

The choirmaster should go over the subject of the sermon very carefully, as far in advance as possible, and spend an adequate amount of time in selecting material. Thus he may learn the trend and philosophy of the minister's thought and can do his best to make a real contribution to the beauty and spiritual content of what the pastoral ideal presents.

#### Projecting the Thought

Not until the choirmaster realizes that the text of a sacred song is just as important as the music, can he begin to render proper assistance in planning an inspiring church service. He must imbue the members of the choir with the thought that to sing the notes of the music correctly and to sing the words distinctly are still not enough. The great singer is the one who projects a thought so that it reaches the heart of every listener. The speaker who merely repeats words is certainly no orator, in or out of the pulpit, but the

APRIL, 1944

clergyman who can present his prayers and convictions so devoutly and sincerely that all who hear them vibrate with his thoughts is a true servant of God.

We all have been to services in which the music has left us cold and unmoved because it was presented in a perfunctory way. If performers in a theater followed the same method, they would find themselves out of employment in a few days.

While the connection between the theater and the Church was once a very direct one, in these days the stage is looked upon as secular and profane, and the Church as sacred and holy. In most instances this connotation still holds. However the Church of today has much to learn from the theater, without making the Church in any way the-

The Church service should have its suspense, its moments of absorb-

ing devotion, and its climaxes. This cannot be done without careful planning and liberal rehearsals in which the clergyman and the music director take joint part. Of course, when there is perfect under-

RICHARD MAXWELL



standing and cooperation between the minister and the musical director, the results should improve immediately. The minister should acquaint himself with the texts of the sacred songs. Many of these texts are chean and incongruous. More than this, they lack a real human appeal. I have listened in churches to hymns with verses so archaic that I could scarcely refrain from laughter. Surely those who sing such hymns in this day cannot mean them!

On the other hand there is, in the musical literature of the Church, music with so little spiritual warmth that it reminds one of carved Carrara marble. This music makes no more impression upon the congregation than would vocal exercises, and is more reminiscent of the conservatory than of the temple. These works may be magnificent from an artistic and musical standpoint, but the Church is not a concert hall: it is wholly a place for soul regeneration.

#### Spiritual Refreshment

Now this must not be taken as a plea for mediocre or cheap music. Nothing but the best is good enough for the Sanctuary of God. Fortunately, there are a vast number of masterpieces which, when properly presented, are exalting or comforting or beneficial. and otherwise refreshing spiritually.

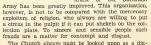
In my experience in Church and in radio I have had the wonderful opportunity to be associated with such eminent clergymen as Dr. Poling, Dr. Fosdick, Dr. Sockman, Dr. Stamm, the late Dr. Cadman, and many others. I have heard over and over again of conversions that have been evidences of hearts and souls which, when moved like Saul, were brought to higher spiritual levels by music when it has been associated with a divine message.

One great mistake that some clergymen, choirmasters, and organists make is that they subcon-

sciously still look upon music from the standpoint of entertainment. In some churches in the East, as well as in the Far West. questionable leaders have employed music with hardly more restraint than the manager of a Follies show. Performances that are virtually spectacles-nut on with the lights, costumes and stage effects worthy of a Broadway producer-have

been the result. But you say, "Have not the Salvation Army hands playing on the sidewalks, drawn attention to their services through music and led to the saving of souls?" Unquestionably they have, and the humble sincerity of the folks who shake the tambourine or bang the drum is rarely questioned. Their appeal to those they desire to reach is through a very direct approach,

through bringing stimulation to lives that often, unfortunately, are very drab. Many of these Salvation Army evangelists have had the Spirit of God in their hearts and have been very much exalted thereby. The music of the Salvation



nified, hallowed temple for worship, whether that church is represented by (Continued on Page 240)



# Teaching Stringed Instruments

by Gilbert Ross

In the preceding article under this title, the writer considered the clase interrelationship af primory, secondary, and higher education in the development of stringed instrument players and discussed the first of five shortcomings—lock of allegiance to the string medium and string literature—which might be held to account for the failure of the string program at the several educations levels. The second of these inadequacies is the serious lock of basic knowledge.

AN ALARMING DEARTH of fundamental knowledge in the string teacher being turned out by the universities is the rule rather than the exception Too many aspiring stringed instrumentalists are seeking to rear the edifice of true mastery without the security of a sound foundation-a task almost as futile as attempting to build a house by starting with the roof. The theory of string mastery\_and by that I mean knowing how-is neither difficult to project nor to grasp, and there is no valid reason why the student should be left to discover these things for himself, or not at all.

Let us say that this theory-this knowing how-will preëmpt less than ten per cent of the total time required in the attainment of a reasonable mastery, and that the remaining ninety per cent or more will be devoted to what I like to call the "practice of string mastery"-which means doing. Nevertheless, it is precisely this theory which makes possible the practice The theory of string mastery alone will never make a fiddler, but the accomplishment of such mastery will be forever beyond the reach of those who are trying to attain it without knowing how. This unfortunate situation is never the fault of the student. The responsibility reposes solely with the teacher. When the student becomes teacher, however, he assumes this responsibility, and it is now his student who becomes the innocent victim of inadequate instruction, and who must ultimately, if at all, learn by the miserable trial-

The third shortcoming is the lack of ability to impart knowledge and illustrate the application of this knowledge. All the knowledge in the world will be of no avail to the student if the teacher is unable to project it in lucid, understandable language with simple analogy and clear, practical illustrations I think we all know of the violinist who 'himself plays well indeed, but who cannot explain how he does it Such individuals may be excellent artists, but they are decidedly not good teachers. It can no longer be assumed that a concert violinist, even of considerable distinction, will necessarily be a good teacher-as some universities, to their own regret, are beginning to learn. The imparting of knowledge presupposes a thorough analysis of processes and the formulation of this material into an orderly sequence.

#### Lack of Patience, Sympathy, and Understanding

These are the intangibles that serve to implement all other factors. Disinterest and indifference are deadly. Impatience and hair-tearing are futile. The bored teacher who is mentally miles away will, more surely than anything else, kill student interest and enthusiasm and drive him away from music. Even the ordinarily saving graces of profound knowledge and ability to impart it will prove insufficient to overcome the utter lifelessness of the "do-not-care" attitude Nor will browbeating be any more conducive to progress. The terrified student cannot deliver.

#### The Fifth Shortcoming

The failure to exercise sufficient selectivity in the makeup of stringed-instrument classes is a serious neglect. For it is recognized that one of the great problems of string training in the secondary schools concerns the high instrumental mortality rate, Failure to exercise greater care in selection and teacherindifference are jointly responsible for this high mortality rate among players in the early stage. Many of the youngsters who have begun the study of a stringed instrument and then have abandoned it should never have started in the first place and would not have

of selection. Standard musical aptitude tests are available to all, and a greater utilization of these would eliminate the potential failures and reduce to a minimum the adverse effect on string-class morale resulting from the casual "quitting" that so often brands a stringed-instrument class as a losing proposition.

A supplementary cause of high string-class mortality is failure on the part of the instructor to grasp the true function of the stringed-instrument class. understand its grand strategy, and seize, as it were, the long-term opportunities and benefits thus available. The stringed-instrument class should be exploratory only, seeking to turn the soil, but leaving to the hands of others the solicitous care and cultivation of the tender young sprouts.

#### Class Lesson Limitation

A year or so in class is enough. The student then requires the individual attention possible only through private instruction. Students should be encouraged to get out of class and seek an able private teacher as soon as the preliminaries are over and interest has been securely anchored. Unfortunately, the "able" private teacher is frequently missing from the community scene today. Many teachers have been shockingly lazy, unprogressive in approach, and loath to provide a commodity that will bear inspection and scrutiny. Unlike many wind-instrument teachers who have achieved success with youth by experimenting, exploring the possibilities of new teaching techniques, and taking advantage of various psychological factors and implications at the secondary school level, they have failed to keep pace with the temper and procedures in contemporary education. Some stringed-instrument teachers have been rigidly bound and restricted by narrow "schools" and "methods," and have found it difficult or impossible to cast aside these absurdities in favor of a far more realistic and rewarding instru-

A greater recognition of the private teacher by the secondary schools would serve to stimulate the teacher to better effort. Today the work of such teachers is too frequently unrewarded by the schools, both in the matter of confidence and respect and the more formal angle of school credits. Greater effort at collaboration between the school and the local private teacher would tend to banish existing feelings of mutual distrust and suspicion and establish a working rapport that is now often missing.

A questionable grade of string teaching in the universities is in no sense alone responsible for the deficiencies and errors-of-omission outlined above.

> BAND, ORCHESTRA and CHORIIS

Edited by William D. Revelli

Certainly some of the trouble arises from a general confusion of objectives in the music education curriculum. This confusion does not exist so much in the thinking and planning of music education faculties as it does in the minds of those teachers, recruited from applied music faculties, who are directly responsible for the actual string training of music education majors. Under the tremendous scope of music education demands and their own peculiarities, it is futile to give students in this program the same string training, or

done so under a more carefully supervised procedure the same type of string training that would accrue. for example, to majors in violin or violoncello. In the latter case we are trying to create performers of real distinction and in the former we are not.

Let us consider for a moment: what are the practical and realistic demands on the music education trainee with a stringed-instrument major when he takes over a high school assignment? Will he be expected to play long concertos from memory, give violin recitals, perform the solo Bach "Sonatas," teach advanced students? Not at all. He will have to organize an orchestra and perhaps a string quartet or two, and he will have to help these young musicians in a hundred different ways. He will have to organize and teach classes in beginning violin, viola, violoncello, and double bass, Now just how will the ability to play extended works from memory aid him in this work? If he could do that, too, so much the better, but this is out of the question for all but the most gifted and versatile. The limited time available for string study in the music education program should be utilized to fit the student for precisely that which he will be called upon to do. The objectives of this training, therefore, should be revised in the light of practical reality and unhesitatingly separated from those of a straight string major, the objectives of which will remain the development of superlative performance.

Do not misunderstand me. I put no premium on mediocrity. I am simply proposing that string training in music education be cut to fit the assignment. I am advocating a reconsidered approach in which a more specialized mastery would be sought and better results obtained. Just as the pianist going out into the secondary school should be well prepared in sight-reading, accompanying, transposing, and so forth, so should the string specialist be prepared to cope more fully and more successfully with the specific problems that will

I propose consideration for a program of string training for music education students at the university level which would assure a high proficiency in the

1. The theory and principles of string mastery. 2. String pedagogy and the art of imparting knowl-

3. Pingerboard facility adequate to the proper illustration of the theory and principles of string mastery.

4. Knowledge of the string literature. Proficiency in No. 1 should be acquired through a short, illustrated course. Proficiency in No. 2 should be acquired through a brief but concentrated course on the techniques of imparting the knowledge gained in No. 1. Proficiency in No. 3 should be acquired through practical string study. What should be aimed at in this is to prepare the student to illustrate with full conviction the principles of position, relaxation, bow control, legato, tone production, on-the-string bowings (martelé, and so forth), off-the-string bowings (controlled bouncing bow, spiccato, and so on), shifting, vibrato, and the synchronization of right and left-hand technic. It should (Continued on Page 240)

THE ETUDE

# Music in a College Training Detachment

GREAT DEAL has been written about the musical units of the different branches of the serv-A cal units of the different branches of the serv-ice. Every camp has its own military bands as well as dance bands, drum and bugle corps, glee clubs, tonette bands, and so forth, Much also has been written about the vital role these musical organizations are playing in keeping up the morale of the men in uniform. The government has spent millions of dollars installing Hammond organs, pianos, and other instruments in the camps to keep up the spirits of the boys. in addition to the activities of the military band, Lieutenant-Colonel Howard C. Bronson in an article not long ago wrote, "We are learning, as our allies learned. that music is one of the vital elements of a fighting army." We all seem to be agreed then, that music is very necessary in the army.

The problem in which we are interested at present is: What about the musical organizations to help keep up the spirits of the boys in the hundreds of college training programs of the AAF Training Command all over the country? As far as we can determine nothing has been written about what is being done, if anything, for this large group of men who are in training in

At Knox College in Galesburg, Illinois, we have tried to do something in the way of musical activities for the men who are stationed here. Not only for the men who play and sing, but for the entertainment of the entire detachment. Let me start at the beginning.

A few months ago the Army Air Corps selected Knox

by Mark Biddle

Director of Instrumental Music Knox College, Galesburg, Illinois

ing Detachment Band for the duration. The response was quite good and a number of instruments were secured. We also asked the men who played instruments and had these instruments at home to send for them. In a short time enough instruments had been secured and the band was on its way.

#### Rehearsals under Difficulties

Rehearsals had to take place in the late afternoon after classes, military drill, and physical training were finished. These men have a long, hard day beginning at 5:45 A.M. and ending at 10:00 P.M., but they have always been anxious to rehearse, no matter how tired. After an hour of rehearsal they are relaxed and in much better spirits.

There have been several hundred men from forty different states in this band since its organization. We have had men who have been members of professional symphony orchestras, large university bands, and small high school bands. We have continually tried to encourage the players who have come from

every month. One month we lost the entire trombone section of five men, and another time the entire percussion section. This has happened several times where the entire section was leaving together. We have lost as many as eighteen men from the band at one time, and we lose an average of about fourteen men every month. We never know what players we will get from the new group coming in, but we have found that it depends a great deal upon the part of the country from which the men originally came. The question always is: Will we get five snare drummers and five piccolo players-when we need saxophones-or what? So far we have been very fortunate in maintaining a fairly good instrumentation.

The band plays for retreat every day, and for the official parade and inspection on Saturday morning In addition, the 302nd College Training Detachment Band has played eight concerts and given several radio broadcasts since its organization. The band plays music of all types and of all grades of difficulty. We try to select for our concerts music that will appeal to the listener and at the same time keep up a fairly high standard. From this band, small dance orchestras have been organized to play at the Service Men's Center on Saturday nights and for detachment dances, A men's glee club also was organized and a number of men find relaxation and mental uplift from participating in this musical organization

#### A Vital Influence

Are these organizations of value to the detachment? Major Blue and the present commanding officer, Captain Edward Dunn, both have been enthusiastic about the band. They realize the vital role and influence that it is exerting on the men stationed here. The Saturday morning review would be dead and colorless without the band. An inspecting officer from Texas found the band so excellent that he included a special paragraph in his official report commenting and praising the work of the band.

The band has its own set of student officers and is under the same military discipline as are other flights in the détachment

What do the men in the band think of this organization? I shall quote from only two of many letters received from men after they have been sent on to a classification center.

"A valuable part of the training which I received as a member of the 302nd College Training Detachment Band, in addition to the enjoyment, the relaxation, and the opportunity to continue my musical interests, was the valuable addition to my knowledge of military procedure as regards parades, reviews, retreat, and other military traditions."

"I want to say that it was really something to have been a member of the 302nd College Training Detachment Band. It was an honor and pleasure and I'll never forget it, Many thanks for the enjoyable times spent with the band and the opportunity to further my musical interests. It was swell."

No one knows what these young men will have to go through before this war is over. If we have given them some enjoyable hours and lifted their spirits through the playing and singing of music, then we think it was well worth all the time and effort involved in maintaining these organizations,



302nd COLLEGE TRAINING DETACHMENT BAND (AIR CORPS), KNOX COLLEGE, GALESBURG, ILLINOIS, MARK BIDDLE, DIRECTOR,

College as one of its colleges to train men for the Air Corps. Six hundred men were sent here to comprise the 302nd College Training Detachment (Aircrew) and were under the command of Major Julian Blue, Major Blue was very anxious that we have a band, not only for use in the official parades but also for the entertainment and morale of all the men in the detachment. He asked me to try to organize such a

There were a number of problems involved, First, where would we get instruments for the men to play? The College owned a number of instruments and the college band was rapidly diminishing in numbers, owing to men being called into the service. However, the College did not own clarinets, cornets, trombones, and saxophones in sufficient numbers to outfit a band. We finally decided to call upon the Service Men's Center in Galesburg for help. They appealed to the citizens of Galesburg, through the local paper, for band instruments to be loaned to the 302nd College Train-

seniors each year, but we lose men from the band BAND and ORCHESTRA Edited bey William D. Revelli

smaller schools, because we have learned to realize

what this activity means to these young men, most of

whom have not been out of high school or college

bands many months. To say they enjoy playing again

is putting it mildly. Some of them have been so anx-

ious to play that, immediately after finding we had a

band here, they have wired to their homes in Florida,

New York California, and elsewhere for their instru-

The big problem is one of replacements. After a

period of time, one-fifth of the detachment leaves and

another group comes to take its place. High school

band directors have their worries when they lose their

# An All-Night Singin' in the Mountain Backwoods by John Frank Machen

In the vost exponses of aur country mony events accur which are of first importance in the districts in which they take place but which are little known to athers in the "outside world." The DeKalb Times af Ft. Poyne, Alabama, gives the following graphic pictures at religious musical gotherings of the devout people of the mountain sections. The influence at such meetings is far-reaching.—Entros's Note.

HERE WAS SCARCELY a voice within fifty vor. No song was ever sung twice. Three songbooks miles of here that was not hoarse today, and were used, the first all-night singing convention was counted a success. The rugged mountains around were still quivering from the constant ringing pressure of thousands of voices that cried the praises of the Lord from early Saturday night until the dawn began streaking across the sky Sunday morning

"Heaven fills my soul, fills my soul with inspiration,' the voices cried out, And; 'Awake, my soul, arise and sing glad praises unto the Savior's name.' "This town of forty-five hundred swelled almost threefold for the festival of voices. In horses and buggies, in tumbledown trucks, in shining new limousines. and on foot they came from all the crannies in the mountains and all the dips in the valleys.

"They began coming early Saturday morning and by evening there were no parking places to be had within blocks of the unpainted, sprawling wooden tabernacle. They came, sleepy infants and bright-eved. gray-haired octogenarians, all in their Sunday-goto-meeting clothes

"The ladies' gingham dresses were severely pressed and the men's pants bore creases as sharp as razors. Weeks before the boys had made dates for the occasion with their best girls.

"The crowd overran the three thousand seats in the tabernacle. The younger ones sat in the elders' laps, stood in the sawdust aisles, and perched themselves on the window sills. The doorways were jammed, and the devout stood twelve deep on the outside around the tabernacle, continually moving around and around like ants around a lump of sugar trying to get closer and closer. Many, unable ever to gain entrance, had to be content to listen to the loud speakers that blared from the sides of the building.

"When babies dozed off they were placed in the aisles or under the pews to sleep, Everybody held a songbook in one hand and a fan in the other. The fans, advertising everything from furniture to snuff. never ceased their rhythmic to-and-fro movement before the steaming faces.

"It was so hot that the shirts of the men became wringing wet and stuck to their backs and chests. The shirts of some of the song leaders ripped and peeled off when they moved their arms in front of them to the beat of the music

#### A Test for Song Leaders

"There were three huge barrels of ice water in the rear of the tabernacle supplying a crowded waiting line. The song leaders worked in shifts. When one became exhausted there was always another to move instantly into his place.

"There was a note of carnival jocularity in the crowd. It seemed eager to laugh. The song leaders made quips in introducing one another. But the singing was always in dead seriousness, and even the youngest sang out his words with loud and grim fer-

"Refreshment time at midnight was the only brief

intermission when all singing stonged. Ushers tossed

out sandwiches into the crowd as they did the song-

books. There was no charge for the sandwiches nor

for the songbooks. There was no admission price and

not even any contributions. The whole thing was

strictly nonsectarian and without commercial tinge.

All of those came who felt like singing songs to the

"None could remember ever hearing of an all-night

The local merchants donated the sandwiches and

Singing, It was the idea of I. E. Farmer, who sells

cold drinks here. He figured it would be cooler at

Mr. Farmer and several others pitched in and naid

for the transportation costs of visiting quartets and

its second wind and took on where it left off singing

Various Influences at Work

Many converging factors seem to have entered into

Meditation

1.0. Thou in whose presence my sonlikin delight, On whom in affliction I call;
2. Where dont Thou, dear Shepherd, must will Thy skep, To feed them in pastares of love?
3.0. myle should I wan der an alsen from Thee, Ore in the desert for bread?
4. Re - store, my dear Sar-ker, the light of Thy face, Try sui-dhess age comfort inpart;

fore, my delit CRI-PANIA, bear model of the control of the control

My comfort by day and my song in the night, My hope, my sal - va-tion, my all.

Say, why in the valley of death sheld I weep, Or alone in this wil-der-ness rove? Thy foes will rejoice when my sorrows they see, And smile at the tears I have shed.

And let the sweet tokens of pardoning grace, Bring joy to my des - o - late heart.

And ist the sweet toxes of paraconing grace, nring joy to my dee · o · late beart.

This example of what has been known as "buckwheat notation" is reprinted from The Music Teacher and Home Magazine

by permission of the publishers, The A. J. Showalter Co.

the local situation: First, in the frontier days, the

geographical isolation from outside influences and cul-

"Having disposed of the sandwiches, the crowd got

night and hesides more people could attend

praises of the Lord"

These hill folk were thoroughly dominated by the Calvinistic teachings of the comparatively new and rapidly growing Protestant churches. John Calvin and his followers were utterly opposed to anything artistic or studiedly beautiful in public worship. According to their views, acts of worship should be extemporaneous and unpremeditated. Only a metrical version of the Psalms was available for congregational singing, and this was permissible only when used without instruments. Some of these reactionists went so far as to renounce the singing of the Psalms because they were not the inspiration of the moment, Even the Puritans wondered if singing in church was not an exercise which turned the mind from God. The Reverend John Cotton investigated the question carefully under four main heads and six subheads, and he cited Scriptural authority to show that Paul and Silas (Acts XVI. 25) had sung a Psalm in prison, Cotton therefore concluded that the Psalms might be sung in church

conditions of the frontier, which made impossible

either time or energy for cultural objectives. Fourth

the holding to custom and usage with the well-known

tenacity of the English, of whom Allegheny mountaineers are lineal descendants. And last, perhaps be-

cause of these four, the influence of A. J. Showalter.

a remarkable gospel musical pioneer in the South

#### Group Singing in the South

The intense interest in group singing in the South is largely the outgrowth of the pioneer teaching and publishing propaganda of Mr. A. J. Showalter (original nally Schowalder) and Benjamin S. Unseld, who was Showalter's collaborator, Showalter was born at Cherry Grove, Rockingham County, Virginia, in 1858, He died in 1924. His father was a singing school teacher, Showalter and Unseld used, but were not the first to use the shaped notes to assist the eye in reading. The shapes were simply superimposed upon the standard score, the shapes being



the characters for Do. Re. Mi. Fa. Sol. La. Ti. and Do. respectively

Showalter's promotion scheme was an efficacious one, as he supplemented his teaching and publishing by personal appearances as a singer and leader of singing. Later, when the keener business promoters broke with the Showalter Publishing Company and started their own publishing houses he met the difficulty by organizing traveling quartets which sang only the publications of their employer. These more tural centers. Second, the early vehement reaction to than covered their own expenses by giving paid conestablished church litanies. Third, the adverse living certs—an advertising specialty unnecessary as long as

he owned the monopoly house. All the competing firms exploiting gospel hymn publications now have their own quartets on the road the year round. These

are very much in demand. Showalter's most profitable idea, however, was the publishing of the songs of his students. These scores came to be a considerable amount of each yearbook. They were published as a "favor" to the students and, as a consequence, cost the publisher nothing for the manuscripts. "Prof." Showalter was a prolific writer, having developed the unvarying habit of going down to the office early and "writing a couple of songs before breakfast!" So great a number of these songs was written that, according to Mr. Shope, Manager of the Showalter Publishing Company, there are thousands vet unnublished.

Some idea of the man's popularity may be had from the fact that at the Southeastern Fair of (Continued on Page 240)

THE ETUDE

#### Left-Hand Positions

would you please help me with a problem? My left hand never feels com-fortable. In the lower positions I feel that I am grabbing the neck, and in the higher positions my hand feels strained.

Is there one correct position for the left Is there one correct position for the left hand, or should it change shape in different sorts of music? It does not seem to me that one can play different kinds of passages with the hand always in the same position. I studied for eleven years with four different teachers, and no two of them told me the same things about the left hand. If you could tell me what the correct position of the hand ought to be, it will help me of the hand ought to be, it will help he a lot, for there is no one near here that "24 Studies of Dont. Op. 35," Gavinies "Studies," and the "Concerto in E minor" by Mendelssohn.—H. R., Idaho.

You are quite right, H. R., in thinking that no one position of the left hand is suitable for all types of playing. The experienced player adapts the shape of his hand to the type of passage he is playing at the moment. Furthermore, hands of different build will take slightly different shapes on the violin for the same passage. There are, however, certain fundamental principles which the good violinist rarely, if ever, violates, and it may help you if we discuss them at some leugth.

The basic shaping of the left hand in the first position, which should be taught to all beginners, is that in which the neck of the violin is supported by the first joint of the thumb and the knuckle of the first finger, with the thumb opposite this knuckle and the fingers curved over the strings. Many quite advanced players violate this principle by holding the thumb opposite the second or even the third, finger. This faulty shaping of passages that call for frequent string the hand not only induces fatigue and crossings or frequent shifts, for chords cramp in technical playing, but also is in which the third or fourth fingers are a frequent cause of the "grabbing" of on the lower strings, the thumb should which you speak. Nevertheless, it is lie back along the underside of the neck, taught as the correct hand position by with the knuckle of the first finger many teachers.

teaching is that the first joint of the the so-called "Viotti chord" fingers (except the fourth finger) should be vertically above the fingerboard, This principle is absolutely sound, for it trains the fingers to be always over the strings they are playing on-an essential in all who are seeking a more sensuous and exsages, these players allow their fingers allows the fingers always to be over the mended-but only to those who have ac- lower positions, H. R., I earnestly advise fingers-just as you do in the first posi- pitch. To prevent the string from running quired a thoroughly sound left-hand you to acquire it, for it will solve many tion. You will play much more easily, down, it is essential that the peg be technic. As a matter of fact, the well- of your problems, Practice first, and trained, advanced violinist can allow his slowly, the Study in D major, No. 34 by tice material—particularly the Dont turned. Some players tune flat, and then left hand to take almost any shape that Kreutzer, and follow it with the one in "Studies"-but I think you should prac- up into the right note. This is not good, feels comfortable in melodic, expressive F major, No. 33. Practice also the second tice etudes that call for greater fluency for a string that has been relaxed has playing if, by doing so, he can give more and twelfth "Caprices" of Rode, for in of technic. For a player of your apparent a strong tendency to go flat again within eloquent expression to the music.

strong pressure on the strings. If the will, do so-the important thing is that violin is supported between the thumb it must not exert any pressure. and the first-finger knuckle, the extra will take a good deal of the strength position or higher. from the finger grip. The hand, therefore, must assume a quite different shape. For their hands excellently in the lower posi- the ease and fluency you will gain.

APRIL, 1944

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher and Conductor



No question will be answered in THE ETUDI unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

this is due to the manner in which the shift has been made. A shift from a low position to the fifth or higher should be prepared by moving the hand into the "technical" shaping described abovethumb under the neck, and so on-one and easily, if they jerk and make ratchetor more notes before the shift is made. This allows the fingers to move in a straight line up the strings. When the them, Most repairers sell a preparation hand arrives in the upper position at the which should be applied to the peg each end of the shift, the tip of the thumb time a string is changed; this helps the should be at the end of the neck so that peg to work smoothly and also prevents the top of the string may be reached wear and tear on the peg and peg-hole without further movement of the thumb. One frequently sees a player complete of chalk and graphite on the pegs: but such a shift with his thumb hooked mixing these properly is difficult and is around the end of the neck and his fin- best left to the repairer. gers pushed forward into the required position. This not only endangers ac- the strings lie in the peg-box. How often passages in thirds or octaves, for rapid curacy of intonation, but also precludes one sees the D and A strings crossing as any real fluency of technic.

Having established a correct shaping of his hand in the first position, the same relationship between hand, knuckslightly away from the neck and the the seventh position. Higher than this, string tends to pull the peg out. These Another fundamental principle of good elbow well under the violin. If you play most players will have to move the fin-strings should diverge in the peg-box, one is rarely called upon to play rapidly which its peg enters. across the four strings in any position above the seventh, the danger of faulty

technic is slight. You speak of a sense of strain in the technical passage work. It is, however, with your hand held this way, you will upper positions, H. R.; this suggests to economy; every violinist, from the youngoften discarded by well-trained violinists have the ideal shape for technical playing. me that you do not have the thumb in est student, should have strings that are This position of the hand brings the the right place for such playing and that absolutely true, for false strings mean pressive tone quality. In melodic pas- knuckles almost parallel with the strings, you have fallen into the habit of playing poor intonation. with the knuckles at least one position to lie somewhat flatter, so that the fleshy strings on which they are to play, and lower than the finger tips. It is a bad tuning, the surest way is to tune the part of the finger is in contact with the renders good intonation much easier to habit-get rid of it! Train yourself to string fairly sharp-even if it is slightly string. This undoubtedly enhances the achieve. If you do not use this shaping play in the higher positions with the sharp to begin with—and then to let it quality of the tone, and is to be recom- of the hand for technical playing in the knuckles in the same position as the down slowly and gently to the correct

Dont and Gaviniès are excellent prac- pushed in at the same time it is being such types of technic this shaping of advancement there is nothing better a minute or two. Other violinists nerv-On the other hand, in all technical the hand is an immense advantage. But than the first thirty of De Bériot's "60 ously turn the peg back and forth until, passages it is essential that the fingers do not infer that the first-finger knuckle Concert Studies"; they require constant by good luck they happen on the proper move flexibly and accurately, and that must hever, under any circumstances, shifting between the lower and higher pitch. This, too, is bad, for the more a they be able to exert an instantaneously touch the neck; it may, and frequently positions. These studies are now awallable in an American edition and may be out of tune. obtained through the publishers of THE ETUDE

> unfamiliar to you, it may take you a in playing position gives a more profesmonth or two to master this technic, sional appearance, and the skill is worth But if you have the patience to do so acquiring. It is not difficult. The things There are many violinists who shape you will, I think, be very pleased with to remember are that at least one finger

them by wrapping their fingers round the head. Which is the best method?

—Miss L. G., Virginia. It certainly is disturbing to be forced to spend a lot of time tuning when one is before an audience, and you will have the sympathy of all violinists who have experienced it. The best plan, of course, is to have the A sounded beforehand. in the fifth, sixth, or seventh. Generally and do your tuning off-stage. But as this is not always possible, it is well to give some thought to the things that make for quick and accurate tuning. The first essential is a well-fitting set of pegs. If your pegs do not turn smoothly

Tuning Troubles

I have trouble tuning my violin prop-

erly. The strings run down repeatedly and it is hard for me to get the fifths

true. It is embarrassing and makes me nervous to have to spend five minutes

tuning when I play before an audience. Can you give me any hints which would

help? I tune my G and D strings by holding the head of the violin against my

knee, but I have seen violinists tune

like sounds, you should take your violing to a good renairer and have him refit. It is possible to use a homemade mixture

Another important factor is the way they go over the saddle towards the pegs This is a fatal weakness, and is the chief cause of strings running down when they player should endeavor to maintain the are being tuned. The reason is that when these strings cross or approach one anles, and finger tips at least as high as other in the peg-box, the pull of the gers up in front of the hand; but as so that each goes towards the side from

> Also, the quality of the strings is highly important. All four must be "true" in vibration, or it will be impossible to tune them perfectly. Cheap strings are no

As regards the actual technique of

The only thing to be said against holding the scroll of the violin against the If the ideas I have sketched here are knee is that it looks awkward. To tune (Continued on Page 252)

So far we have been considering how effort required of the hand in technical the hand should be shaped in the lower playing will often transform this sup- positions; other things must be considport into a definite grip, which inevitably ered when you are playing in the fifth

"While I am not in the habit of writing 'fan letters,' I am sending you this little note to tell you how much I appreciate your page, I never miss reading it and I always get some help from it although some of it is beyond me. I have just reread the May number and I fully agree

conscious of variety and appropriateness with you about 'feeling versus knowing.' of tone quality. The third item is what "How I wish that it might have been is commonly called "creative music," possible for me to continue piano lessons and here the child is encouraged to sixty-five years ago. But I had to stop make up little tunes to words that are and 'put my shoulder to the wheel,' to help care for the family. When I was sumplied by the teacher or invented by past seventy-five I decided that I would the children themselves. This is good fun hegin again since I now have the leisure and it also leads in the direction of untime, but I cannot sit up at the piano derstanding music notation, for after the for more than a half-hour at a time and melody has been created and sung, the teacher will often record it on a blacksome days not at all, owing to a weak board or on paper, and the children will heart. But I still keep pegging away and have got so now that I can play Third thus learn all sorts of things about the Grade music-at least, to please myself!" notes that stand for the music

To which I reply with misty eyes, "God bless you, my dear, and may the Good Lord grant you many more years of life. and may they be filled with both the joy of making music and the peace and quiet of real serenity

#### Kindergarten Music

Q. I should very much like to have you express your opinion about musical kin-dergarten work. I am not a music teacher but play the piano and understand music and I have often wished that small children had a better opportunity to under-stand the beauty of music.—H. R.

A. If I understand you correctly you want to know what may be done in the kindergarten to start children on the path to musical ability and understanding. My answer is that there are three important things that children between four and six-or even younger-can do. The first is to learn to sing in tune and with good tone quality. This really ought to be started by the mother, vho, in singing to her baby, encourages he aby to imitate her, at first on a single one or short phrase, but eventually on the entire song-which should of course be short, simple, and slow-moving in rhythm: a lullaby. But if the child has not learned to use his singing voice when he arrives at kindergarten or first grade, then the teacher will take him gently by the hand and lead him to the point where he can sing little songs with pure, sweet tone. The second item elements in its style of construction. is rhythm, and if you want to place it First, there is the melody, which is first instead of second, I will not quarrel actually a tune that you must "sing" on with you. This, too, may well be begun the piano; second, there is the fundain the home, but if it has not been, the mental bass which you are to play in kindergarten teacher will play simple, very sustained fashion; and, third, there rhythmic music on the piano and en- are the chords in the middle, sometimes courage the children to march, clap, on the second beat only, but often on the swing, and so on, coaching them kindly third beat as well. It is these chords that ornaments in this composition, practice swing, and so on, coscuing them along with the composition the feeling of being any of Bach's "Three-Part Inventions" you smile by asking you which is prettier, to the music. A rhythm band is a fine a dance, a waltz, and the piece would or any of his "English" or "French a lake or a mountain. The answer is, of to the music. A rividing said is a interest of the children not only produce an altogether different effect if Suites." For improving your octave tech-course, that it is impossible to compare

# Questions and Answers

Conducted by Karl W. Gehrkens

> Professor Emeritus Oherlin Callege

Music Editor, Webster's New International Dictionary



unless accompanied by the full name and address of the inquirer. Only initials, or vseudonum steen, will be published.

training, and creative work, the teacher may rest assured that he is doing everything possible to give his children a good start in music appreciation. What Is the Quarter Rest For?

an instrument is suitable for a certain

part of the music. Thus they become

These things are not only the basis

for musical instruction in the kinder-

garten, but they constitute the founda-

tion of all early musical training, and if

they are supplemented by frequent op-

portunities of listening to judiciously

selected records of good music, and

especially if this listening experience

is correlated with the singing, rhythm

Q. I am a piano teacher and would like to have you tell me how to explain clearly to my piano pupils the reason for the quarter rest being under the half notes in the music which I enclose. I know the half note is to be held.—S. A.



A. This little piece actually has three

of each measure. (Try it and see for yourself.) The rests about which you inquire composition. The change from three-four pertain to this middle part, indicating to the player that whereas the melody and the fundamental bass are sounded on the measure of six eighth notes will be acfirst beat of each measure, this rhythmic cented thus; accompaniment is not to appear until the second best

#### Ornaments in Bach

Q. 1. Would you please give me a list of training material for "Partita in B-flat," by J. S. Bach, transcribed for plano by Harold Bauer?

Harold Bauer?

2. Are the grace notes in the Prelude of this piece to be used? They are in places where they are hard to execute.

3. In the second movement, the Allemande, there are many turns. How does one play a turn when it is over a thirty-

econd note?
4. In the third movement, the Saraande, in the second measure, there are grace notes before the first beat. Are they to be used or are they there to make it easier for the person to read?

sponses, but they find out what kind of with the full harmony on the first beat pin's Etude Op. 25, No. 10,

2. Yes, these grace notes must be played, and exactly as written

3 There are no turns in the Allemande. The ornament which you are evidently mistaking for a turn is an inverted mordent, or pralltriller. The shortest note over which it occurs in this dance is a sixteenth, and it would be evecuted as follows:

Played

If it did occur over a thirty-second note it would be performed in exactly the same manner as above, each note being only half as long.

4. These notes are to be played. Begin the first note of the arpeggio exactly on the first beat and play the entire groun rather rapidly.

#### Moths in the Piano

Q. 1. I have discovered a moth on the Q. 1. I have discovered a moth on the fett in my piano. No great damage has been done yet. How can I get rid of them if there are more? What can be used to keep them out in the future?

2. I am trying to master The Storm by Henry Weber. On the seventh page, after

the fire-bell passage, it changes to three-four time. This is written as if it were six-eight time and is very similar in melody to the opening measures. The last portion of the piece is in Nx-eight time. How is the passage in three-four time to be played?—F. G.

A. I. Spray the felt dampers and hammers with one of the commercial moth sprays. If you will do this regularly once a week I believe you will never have any trouble with moths. Two or three little bags of moth balls hung near the felts will also act as a renellent

2. The fire-bell passage is in four-four time. When you go to three-four keep the tempo the same; that is, play each quarter note in the three-four passage at the same rate as a quarter note in four-four. When you go from three-four to sixeight, again keep the tempo the same by making an eighth note in six-eight equal to an eighth note in three-four. You will thus be playing the figure of four thirty-second notes in the left hand at the same rate throughout the entire to six-eight will, however, necessitate a change of accent, for in three-four a

while in six-eight it will be:

#### Which Is the Prettier?

Q. Could you give me an opinion as to 

A. I do not wish to offend you and I am glad you like both of these fine old A. 1. For developing skill in playing the pieces so much; and yet your question makes me smile. So, in turn, I will make thing too, for here the changes not only produce it were to be played in "hymn-tune style" nic I know of nothing better than Chothem; and it is likewise impossible to compare two piano pieces.

THE ETUDE

seem like a game, more youngsters would find it fun and would want to play it to the finish.

Music should have a big place in every home to holster up the family morale at all times. Many have found that the resort to music at the proper time in the home does much to sidetrack the harmful explosions of anger, fear, and "jitteryness." It is unfortunate to hear parents say, "I won't give Mary piano lessons any more because she just won't practice." Or. "Why should I waste my good money on Johnny's violin when I have to jaw at him all the time to make him practice?"

There might be any number of good reasons why Mary and Johnny won't practice. Perhaps Johnny has no ear for the violin. The instrument is entirely unsuited to his ability. He might do better with the trombone. Maybe Mary has a dull and uninteresting teacher whose methods are all wrong for that particular child. Perhans Mary's and Johnny's parents take the wrong method of approach in this business of musical education, nagging the youngsters to distraction. Parents who might find a child ill with a perplexing malady do not throw up their hands. They keep seeking the remedy. If your child does not respond to the musical environment you have provided for him, don't let him make up your mind that he should stop, Keep on until you find the right instrument or the right teacher.

It is worth every ounce of effort to get a child to practice. However, nagging will not do it. A stated. definite time each day with a clock that strikes the time when the hour is over is a much better way. Few children are musical prodigies, but practically every child living has some spark of musical appreciation within him which, if properly watched, can flame into a power for good in his life. Children need to have their musical tendencies kept burning brightly.

#### Mother Should Help

One of my young daughters liked to play by ear, so much so that she took no interest in trying to learn music by notes until her teacher brought her a book in which learning the notes was a game. Then she began to put forth a little effort to familiarize herself

TWO STUDENTS WHO FOUND FUN IN MUSIC

Their names are Joan and Patricia Carroll

Music Should be Fun for Children

How Music Parties Made Practicing a Joy

# by Karin Asbrand

with the notes as they appeared to her in the pages and jump around so much that she began to lose of her book, and to connect them with the piano, It interest in the piano, One day the child herself opened was her introduction to the game of music However even a game will become stale and boring if there is no incentive ahead as an inspiration for proper and thorough learning, such as a mother's absorbing interest and complete understanding, occasional trips to good concerts, and the opportunity to "show off" once in a while.

Music is not beautiful until it becomes a finished product until a child has learned to put his soul into it and to make it speak his own language to his listeners. He can learn this only by keeping at it, which usually means that mother must keep at it with him. It pays in the long run for a mother to sit in on the practice hour, not for the purpose of nagging and hectoring, but to listen and try to enjoy it, step by step. Even if the beginner's is a painful performance, it is always well to make the most of the accomplishment when a young child is trying hard to learn to play, and to close your ears to the off-key notes and rough spots. Some day you might have a virtuoso in this plodding little "pip-squeak" who is really trying to do his best Encouragement makes all the difference in the world to him

Lucky the youngster whose mother has some knowl-

edge of music appreciation. However, the fact that you have not this accomplishment will not hinder your child from making progress. If he seems to take no interest in practicing, try the reward plan. A trip to a Pops Concert or an evening of Heifetz as a reward for an hour of constructive practice that shows results in a good lesson will often do wonders during that teen age. If you are not near a great music center, enlist the records or the radio. Prepare a little talk about the performer and about the works he is to play. Make a party of it. Have refreshments and see that the youngsters enjoy it. Reward them with some gift such as a pin in the form of some musical instrument, or a brand-new piece, but be sure it is full of melody. When a child feels himself that he is making progress, he will become more and more interested. Playing music, singing, and dancing are accomplishments that fill a real need in his life. Rhythm lifts his soul above himself and can help him over the hurdles of loneliness, self-consciousness, and all the difficult stages of growing up as nothing else can.

#### Uninterrupted Practice

It gives a child a feeling of prestige and personal satisfaction to be able to contribute to the entertainment of others. This feeling should never be thwarted or discouraged. In one home I noticed that Grandma had always forgotten her glasses upstairs, or that Mother needed a spool of thread or something at the store just when Lucy

her mother's eyes, "I wish," she sighed, "that just once I could play a piece all the way through before you remembered that you had forgotten something." After that, Lucy's mother saw to it that she had at least half an hour of uninterrupted practice every day. The whole family can enter into this game of music.

Music and Study

Daddy may not be able to play a note, but he can enjoy a rhythm band with his youngsters and their neighborhood friends. Maybe he has never even learned to keep time, but he is never too old to learn, and the children can get many a merry moment while he is learning to manage the bells and cymbals, and a bond of friendship will be created between them which no power on earth can break. One simple process will lead to another still more difficult, and soon everybody will be experiencing a desire to learn more. However, it must be a regular thing, and not just something that we take up once in a while when there is nothing else to do, and lay down until we feel the urge again. The urge must be constantly stimulated If the actual study of music is not within easy reach of your family, perhaps you can form a community club with other mothers in your neighborhood and get a teacher to come on a certain day each week for lessons, both collective and private. There are excellent teachers who will give class lessons to children in groups of five or six, and who will make those lessons so interesting that the youngsters are inspired to go on and on. One teacher combined these lessons with little musical operettas in which the children learned all the fine rudiments of music in action singing dancing, and playing, Each of them had a part. Some would learn to play the little tunes for the others to sing and dance. It was a game which they all could play, one in which each had an equal part.

#### Self-Analysis

If your child does not seem to like to practice, look at yourself first. Have you been too lax? Or have you gone to the other extreme and been too strict, expecting too much? Have you nagged constantly, creating in him an antipathy towards music rather than an attitude of enjoyment, which he must have? Have you seen that he had the chance for quiet, uninterrunted practice? Have you frequently reminded him how much the lessons cost you? Or have you praised rather than blamed encouraged rather than berated? Every child has to be urged and encouraged to practice, because to him it is a chore and a bore, a bane to his existence. He likes to hear an accomplished pianist rattle the ivories, but if it does not come easily to him he wants none of it, for he has not yet learned that things do not "come easy" to many people. He has to go to school to learn anything. He has to take music lessons or he will never learn to play. He has to study to get good marks on his report card. He has to practice to become an accomplished musician. Without practicing, he can never even learn to entertain himself, to say nothing of others.

To threaten to stop the lessons is probably just what he wants, but what do you gain by it? You do not take him out of school because he does not do his homework or get A's on his report card. You find the cause instead and help him to study properly. So it sat down to practice. She had to get up is better to insist that music (Continued on Page 244)

APRIL. 1944

THE SIX - FOOT - FOUR CONDUCTOR of the Baltimore Symphony Orchestra, recently approached in his dressing room at the Lyric Theatre in Baltimore during a rehearsal intermission, laughingly said, "Playing a concerto is fun-if you know the work thoroughly, every measure, every note!

"To start with, we shall assume that the student has prepared the concerto carefully. He has worked over it until such time as he feels completely comfortable in every page. Technically, he must have solved all the problems-'cracked all the nuts,' as it were. It must lie so familiarly under his fingers that the music has become almost an integral part of his being. He should be able to play any portion of it at request and feel that no unexpected interruptions could possibly upset him. Until this phase of the cooperation is completed. the young pianist should not think of appearing with an orchestra.

"However, we shall as ume, as I said, that the groundwork has been completely and well laid. Now, he must take the first step towards the ultimate collaboration by securing a pianist-friend-in most cases it will probably be his teacher-who will supply the second-piano part for rehearsal purposes. This secondpiano part is a condensation of the orchestral accompaniment and will serve as a fairly satisfactory substitute during the early months of preparation. The soloist will thus become familiar with the rest of the tonal fabric surrounding his solo part, and the composition will begin to as-

sume its true outlines. "While the piano arrangement of the score is an adequate and economically sound substitute --after all, no student could afford to hire an orchestra for daily rehearsals-modern science has produced an even better one, provided the student has a phonograph or can borrow one. I have in mind the excellent series recently launched by one of the record manufacturers wherein the solo part is missing from the recording, which contains only the orchestral accompaniment While this series is by no means complete so far as concertos are concerned, it is reasonable to believe that when wartime restrictions are removed, it will gradually be extended to include all of the standard works for piano and orchestra. By rehearsing his solo part to a recording of this nature the student now becomes familiar with the true orchestral sound of the accompaniment, a vast improvement over the piano reduction which naturally is limited in its ability to simulate the coloring of the various orchestral instru-

ments. What's more, the student is also given the benefit of a professional accompaniment founded on traditional interpretation, an important factor in the proper preparation of the

#### The Miniature Score Aids

"I would also suggest that the young soloist secure a miniature score of the concerto he is to present and familiarize himself with every measure of the orchestral score. This is highly important. No soloist can give a well-rounded performance unless he is thoroughly familiar with the work as a whole. As the student observes the various counter-melodies in the score, he must think 'oboe,' or 'clarinet,' or 'horn,' or

# So You're Going to Play a Concerto!

An Interview with

Reginald Stewart

Distinguished Pianist-Conductor

SECURED EXPRESSLY FOR THE ETUDE BY GUSTAV KLEMM

Reginald Stewart, pianist, conductor, and conservatory director was born in Edinburgh, Scotland, April 20, 1900. He studied under Arthur Friedbeim, Islad Phillipp, Nodio Boulanger, and Mark Hombourg. Then come a four as a concert pionist in England, 1924, and in Canada, 1923. He conducted the London Symphony Orchestro in Albert Holl in 1930; and, in 1931, a series of symphony concerts over the Cana-Symphony Orchetro in Albert Holl in 1936; and, in 1931, a series of symphony concerts over the Cana-dion radio network. He was the condector of this British Inordoctality Company Symphony Orchetro in 1932; and also in Index you was active as a pinon recitlatist in England. In 1933 Mr. Stewart Formed the Bock Society of Ironate, In 1941, he was apposited director of the Peobody Conservatory of Music, Boltimore; Indioved, in 1942, by his appointment as conductor of the new Baltimore Symphony Orchestra. He has reperfeitly conducted leading American symphony corchestra—Eurot's Nots.



REGINALD STEWART

This effective montage photograph shows the English-American plane virtuose-conductor-educator in fanciful review

whatever other instrument is used to voice them. "I have seen many young pianists momentarily confused when first appearing at rehearsal because an important counter-melody-which they have heard for so long only in the second-piano part-sounds so vastly different as it emerges from, say, the low register of a trombone

"Let us suppose, now, that the planist is all ready for his appearance with a large symphony orchestra. What's more, and even better, he has a definite en-

"It is not necessary to go into the several steps separating the readiness to appear and the actual engagement. That is a difficult gap to bridge. But if the student's musical foundation is solid and he brings to his performance an engaging manner and sound musicianship, his opportunity will come. All he need worry about is to see that he is ready when that opportunity knocks!

"The young planist will probably fret about how he is to make his playing and the playing of the orchestra a perfect whole, Should he make suggestions about the accompaniment, its volume, the tempos? Should the conductor follow him, or vice versa? He worries, and understandably so, about many problems that manage to solve themselves quite easily when rehearsal time arrives.

"As to tempos and interpretation, there is an easy way of handling this which, as a conductor, I have followed for many years. Before I rehearse the soloist I have him, in the case of a pianist, go through the concerto either here" (and he pointed to a piano across the room) "or at my office at the Peabody. Between us-note that, between us -we agree on the interpretation. With the score before me, we settle each

problem as it rears its thorny head. Sometimes there is none. But when one does arise, we discuss it and mutually agree on its solution. Naturally, in the case of a young pianist, taking the first steps up that long ladder of a solo career, he would be wise to heed the counsel of older and more experienced heads. The conductor will be familiar with the traditional interpretation, and the young soloist should benefit by the advice he receives and accept it unquestioningly.

"It is only fair to warn the young pianist that he will find conductors whose natures are not too serene and who are otherwise possessed of many faults to which flesh is heir. Some conductors become imperious dictators, once the baton is in (Continued on Page 246)

## PLAYFUL SUNBEAMS

A sprightly little composition heralding Spring sunshine, which will be welcomed by players who seek pieces without too many digital complications. BERNIECE ROSE COPELAND Allegretto M. M. = 152 Fine p rit.

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# VIENNESE ECHOES

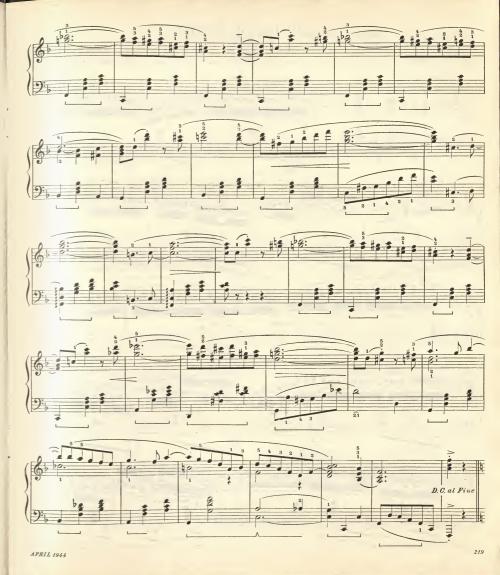


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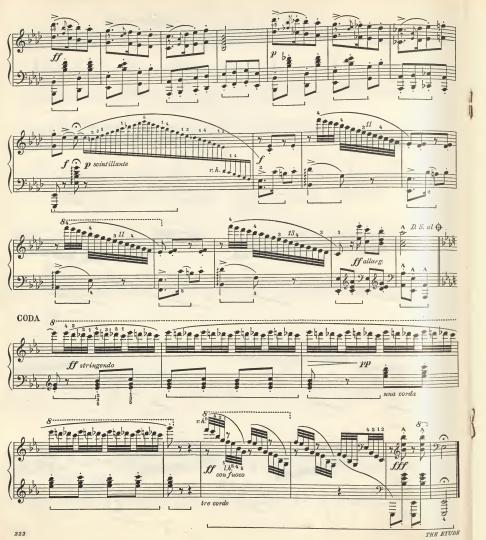


# SHOWER OF STARS

One of the most popular of all exhibition pieces. Paul Wachs (4851-4915) had a Gallie lyric gift, as evidenced in this piece and his Le Graces, which made him famous in the field of salon music. Practiced carefully, diligently, and played at the given metronomic speed, this composition is very effective at pupils with the composition of the composition













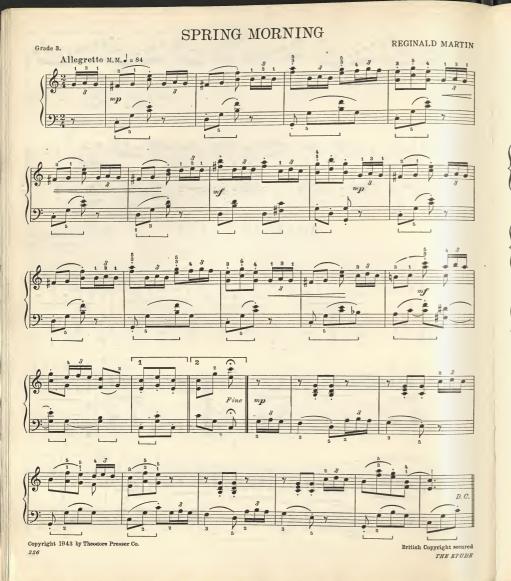


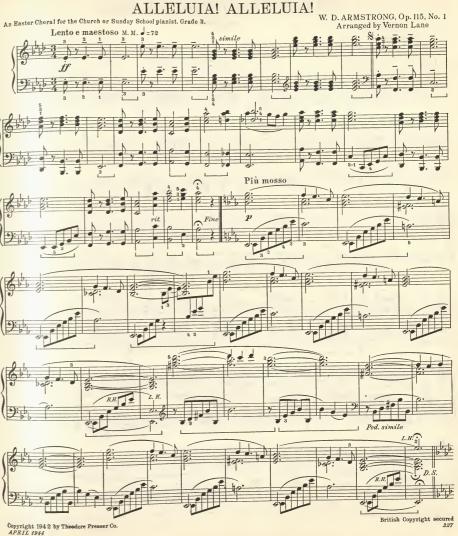
## WALTZ IN A FLAT FR

FRANZ SCHUBERT, Op. 9, No. 2

This waltz (the second of Schuberts "First Waltzes") was written about a century and a quarter ago, when the composer was a very young man It is wholly unlike the Vienness waltz of the Strauss epoch, or like the French salon waltz, which Chopin idealized. Brahms, in his waltzes, evidently emulated this type. This waltz should be played in a plaintive, appealing style. The original edition called it a "Waltz of Sorrow," Grade 3







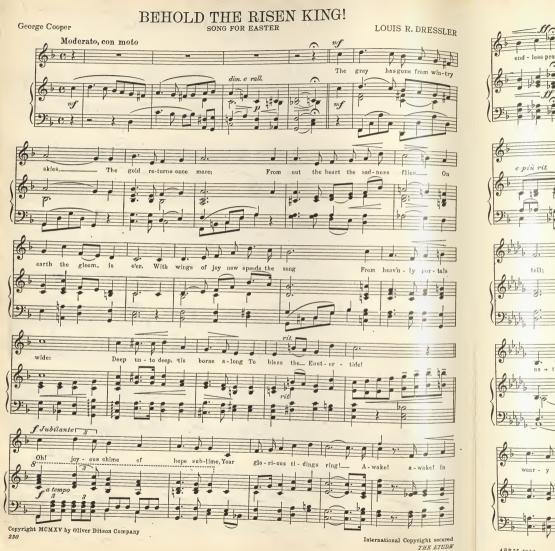
# UNDER THE HAWAHAN MOON



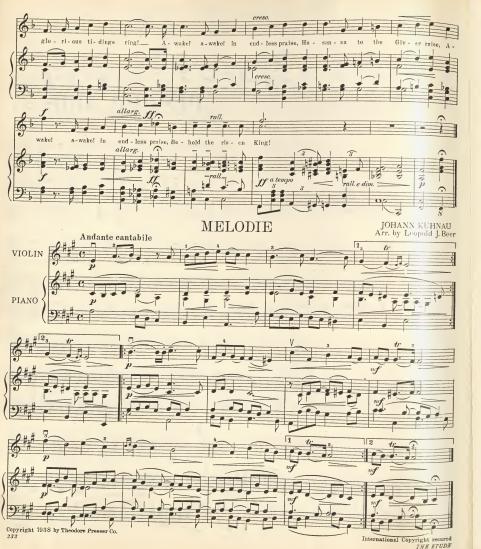
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# UNDER THE HAWAIIAN MOON

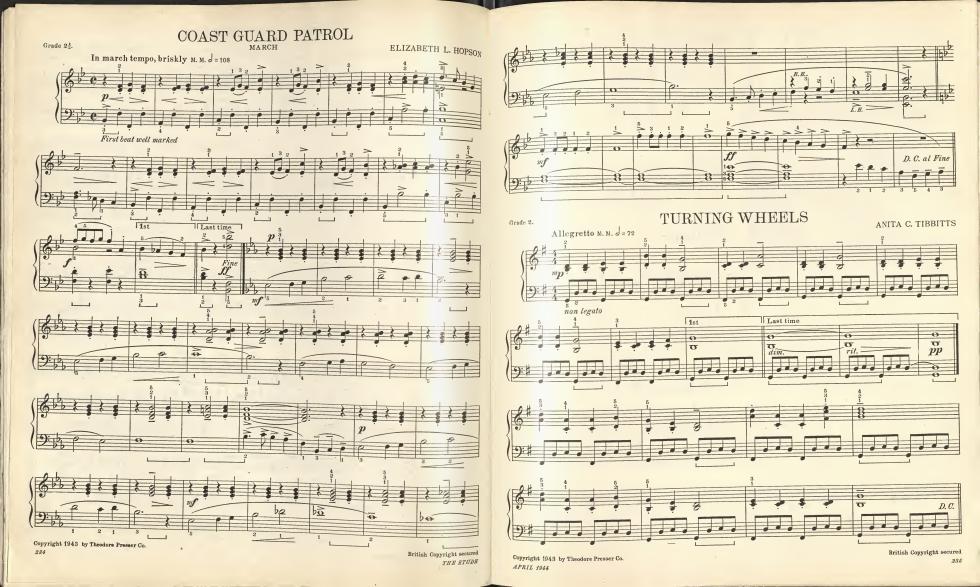












# LITTLE EASTER BUNNY





# The Technic of the Month

Conducted by Guy Maier

Prelude in F Major, Op. 28, No. 23

by Frédéric Chopin

of the earth. It whisks the sky, skims the ceptible breathings, lovely, subtle hesiblue, brushes the heavens. The irrepres- tations, and gentle ritards (see especially sible James Huneker calls it "aerial, im- Measures 4, 8, 12, 16). May I reiterate ponderable, like a sunshot spiderweb that this right hand will sound well only oscillating in the breeze of summer, its if your floating arm rolls easily over a hues changing at every puff." . . . Yes, loose thumb? that's all very pleasant to read, but if To combine the hands is a pesky job. you want to achieve all this whiffing and The number of trills you can play in the whisking you'll have to start with your left hand of Measures 2, 6, 10, and so on, feet planted gently on the ground; then depends of course on your trill expertwith your torso "suspended" easily over ness and the speed at which you take the keyboard, and with featherweight the Prelude. At first it is advisable to elbow tips and high wrists directing su- practice playing the turn only, thus: persensitive finger tips, you are ready for the take-off.

Now comes the riddle: How fast shall the Prelude be played? Some artists take it at a good clip; others play it quite leisurely. The reason for this confusion is, of course, the Moderato direction at the beginning, I am always sorry when com- Then add a single trill to the turn, which posers employ this indication, for its is the way I advise finally playing this ambiguity is all too apparent. Moderato left hand: can mean almost anything, depending on the temperament and equipment of the player. It may mean, "go as fast or as slow as you please." If this is so, why not just say instead, a piacere? . . . Or it may designate a kind of allegro; but why allegro? Couldn't it be andante moderato just as well? . . . And if it is indeed allegro moderato (as is generally conceded), does this mean that a faster or slower tempo than allegro is indicated? ... I am convinced that it often means nothing at all. In other words, the composer himself couldn't decide on the tempo he wanted; so he's left it up to you entirely. . . . Here at last is the chance for the numerous breed of pianists who advocate "individual interpretation" to go into action, Hurrah! For once they can do as they please, and no one may gainsay them. . . . At any rate, for this Prelude your tempo guess is as good as

The Prelude is an ideal study for light arm "roll" over a loose thumb. The convoluting broken chord figures make the free thumb and delicately poised elbow all the more imperative, Practice the piece hands separately for at least a week. Adhere strictly to the fingering hands) will prefer.

HEN YOU PLAY the F Major Don't play the "perpetual-motion" Prefude, you must "walk on air"; right hand with Community and the company of the community of the c for this little masterpiece is not legatissimo, with occasional, scarcely per-





Some pianists may manage to slide in another trill, but this is difficult to nego-



A slight, lingering stress on the B-flats in Measures 3, 11, 19, and 20 (also the F's in Measure 7) will help to shape the rhythm and phrase contours of these lovely arabesques:



That surprising insertion of the leftgiven—otherwise you will soon be gasp- hand E-flat in the final arpeggio (Measing in deep water! Note the alternate ure 21) is a stroke of genius, for it wafts fingering submitted for the left hand of you and the Prelude away on a puff of Measures 3, 7, and others, which some golden cloud. . . . But, watch out! Don't pianists (especially those with small let it bring you and the audience to earth with a dull thud!

"To the true artist music should be a necessity and not merely an occupation; he should not manufacture music, he should live in it."



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iar things about an organ are velous electronic way of creating Organs aren't available now and we are busy with war work. But you can hear and try this fine instrument . . . many Hammond dealers have reserved one for this purpose.

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# What Is "Bel Canto," Anyhow?

(Continued from Page 207)

canto, and had the best instruction in musicianship; he was fluent in Spanish, Italian, French, and English; he had a sensitive, ever-keener-ear for musical tone; he was an adept psychologist, astute in estimating the qualities of his of Pauline Viardot-Garcia, Manuel's pupils. In addition, he had what no other teacher of record had possessed, a scientific, as well as an artistic, turn of mind. Blazing a little-known trail, he sought to explain scientifically the mechanism of the human voice.

In 1841, after several years of careful research and study, he read to the Académie des Sciences in Paris a paper entitled Etudes physiologiques sur la voix humaine. This paper made a deep impression on the vocal world and is well worth reading today, though Garcia's terminology is not always that of 1944 and leaves us in doubt sometimes as to his exact meaning. He develops at length his theory of registers-still a stimulating subject for discussion among the devotees of dear old voice production. At the time of writing this paper Garcia was especially fortunate in his intimacy with a group of singers, whose names even today are famous-Malibran (his sister), Pasta, Persiani, Grisi, Rubini, Tamburini and Lablache-a galaxy of stars of the first magnitude. He knew their voices

well and their way of using them. In 1855 Garcia read before the Royal Society of London an important paper, in which he added to his utterance in Paris the results of fourteen additional years of painstaking study in matters scientific. He also gave to the world the laryngoscope, which, it was first expected by the world at large, would enable the singer-by the sight of his larynx-to beautify his voice. This may not have been Garcia's expectation, and he made little use of the new instrument in his teachings.

#### Garcia and Lamperti The laryngoscope has been of great

value to the laryngologists, but cannot be said to have strengthened the art of singing. Certainly the group of singers just mentioned, all of whom made their reputations before 1855, surpassed in virtuosity any group that has flourished since that date. In this connection I quote from Lamperti, a contemporary of Garcia's, and by many thought to be his equal-even his superior-as a teacher. For fully half a century he listened to all the important singers of his time and was well qualified to recognize progress, if any, in his art. In his "Art of Singing," a valuable treatise, he moans dejectedly, "It is a sad but undeniable truth that the art of singing is in a terrible state of decadence." To the same effect had spoken Tosi in 1723 and Mancini in 1777, and so may Garcia have muttered to himself in 1806, looking proudly but sadly at his laryngoscope. According to the most competent judges, taining yourself in art." the art of dear old voice production has always been in decadence.

But, though we may not attribute great spiritual expression, will always be disvalue to teaching as a result of Garcia's tressed by that quality which is popularly scientific researches and inventions, we called 'vibrant'." cannot deny him a high rating, perhaps

even the first place, among all the teachers recorded in the history of the art. His thoroughly developed musical ear, his sound musicianship, his intimacy with the workings of all kinds of voices-acquired through years and years of experience-his worldly wisdom, and his knowledge of human nature, combined to create an influence both exceptionally valuable and lasting. Today, almost forty years after Garcia's death, his name is often heard in discussions about voices and teachers profess to teach the "Garcia Method." Anna Schoen-René, an admirable teacher who died only a year or so ago in New York, had been a punil sister, and frequently in her teaching and conversation quoted the precepts of the Garcia tradition. Although the passage of years tends to dilute the vitality of a tradition, a method of teaching that retains something of its original validity after one hundred and thirty-five years of trial deserves both respect and trust,

(In THE ETUDE for next month Mr Rogers gives a keen insight into the status of bel canto in the vocal achievements of the past fifty years, during which time he has been an outstanding figure in promoting proper voice produc-

# Reaching Fame the Hard

(Continued from Page 206)

into it and actually trying to live it. "The master of this deep delving into musical meanings is Toscanini, When I first heard stories of his manner of rehearsal and of his using as many as six rehearsals to perfect a number that was entirely familiar to those working under him, I wondered how that could be. But now that I have had the privilege of working under Toscanini myself, I no longer wonder! To this great master, rehearsing means more than simply making the notes come out right! It means an intensive delving into musical meanings, shadings, tonal projections, niceties of enunciation, emphasis, phrasing-all the minute details that add up to the perfection of a Toscanini performance. He prepared the 'Rigoletto Quartet' for a recent concert. I had sung the tenor part in that at least eighty times, if not more, and felt absolutely sure of it in every way. Yet I had never discovered so much in that familiar work as I did after the Maestro had given us six rehearsals in it!

"There is no such thing as a short cut to musical eminence. Every step of the road must be fought for! The young singer must make up his mind to win vocal battles, interpretative battles, battles with words, with phrases, with his own conscience. Only when he emerges victorious can he reckon himself a singer. That is why the hard way into a career brings distinct advantages of its ownit makes you ready and keeps you fit for the never-ending struggle of main-

"The ear, attuned to literary, poetic,

Ffrangcon-Davies.

# Voice Questions

# Answered by DR. NICHOLAS DOUTY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

edge of Music?

A. As we have pointed out so very often in these columns, it takes more than a fine voice to make a success as a public singer. In addition to the voice, the student must have a good physique, a pleasant personality, a certain understanding of two or three foreign languages, and enough musicianship to read music fairly well, and to sing in time, in tune, and in rhythm. Musicianship is the attribute most generally neglected or postponed until it is too late. In your own case you find your-self at thirty-seven with a beautiful, well-placed voice, with little or no knowledge of music or of reperioire. The study of these that I have them out, but is treating them things should have gone hand in hand with Shall I have them out? the study of voice placement. At thirty-seven you should have been able to read music flu-ently, and you should have become familiar with a great number of songs and arias in several foreign languages. Whether or not you would be able to overcome this handicap of lost time and opportunity depends entirely upon yourself. It would take a tremendous amount of concentrated effort, the driving amount of concentrated enors, the divining force of a strong character upon your part, and a magnificent cooperation upon the part of your teacher. However, if you have all these things that I have pointed out in ad-dition to your beautiful voice, and if you can find such a gifted teacher who will give enough time and attention to your case, there

may be hope for you yet.

2. New York has many excellent voice teachers of national and international reputation, capable of guiding you in every branch of the art from the rudiments up to its highest development-concert, recital, oratorio. and opera. You can readily realize that where there are so many good ones, it would be very tactless for us to suggest any individual teacher or any particular school.

The Correct Method of Breathing. What Is It? Q. I am a tenor student of singing and have been studying with one teacher for about a year, and am also obtaining helpful hints from The Erupe. My teacher has been teaching me pressure breathing from the diaphragm which, according to previous articles in The Erupe, is quite correct. However, in the February issue in an article by Mr. Paul Althouse, he has debunked this procedure. Please advise me of the correct method of breathing .- F. R.

A. We think that you have not understood either your teacher or Mr. Paul Althouse's article. In that article Mr. Althouse has insisted that the only correct way to sing is the natural way. In other words, that the process of breathing in and out, the necessary actions of the vocal and speech muscles, and the reinforcement in the resonators occur according to natural laws. Any actions that depart from these laws are very harmful to the singer, no matter how many so-called scientific or unscientific authorities may advocate them. Mr. Althouse has not "debunked," to use your word, any natural proceeding, but only every unnatural and exaggerated one. The expression "pressure breathing," which you use in your letter, is a misleading one. It immediately suggests effort and tension in a process that should be comfortable and free in the act of filling and emptying the lungs

APRIL. 1944

Is Success Possible for a Woman of Thirty-seven With a Beautiful Voice but No Knowl. during singing, not only the diaphragm but quite a number of other muscles are used. olar of Music?

A it is possible for a young woman who has had her voice developed at the age of thirtistic plant, and who is now thirty-seven, to become a successful public singer? The worker of the control of the c or of any other one of these muscles is to voice, the more likely you will be to under-stand and agree with him. A good book upon the anatomy of the chest and of the lungs ought to clarify these matters for you.

> Should the Tonsils Came Out? Q. I am twenty, a soprano with a good voice and a definite talent for music, but when I sing there is a faint, gritty sound and a slight hourseness such as might accompany

slowly escaping breath. This barely is audible to me and cannot be detected by the casual ear. What is the cause? 2. My doctor says I have a throat infection caused by defective tonsils. He does not insist

3.1 can planning to go to New York soon to study, but I am unfortunately troubled by lack of funds. Is there some company or something from which I can secure enough to go to New York to Hve and study? If not, what else can I do? You cannot realize how badly I want to study singing .- L. M.

A. 1 and 2. It seems very clear that the infection has not been confined to the tonsils but has spread into the larynx itself. Your hoarse, breathy tone suggests that the vocal cords and even the muscles that control them are also involved. It is difficult to approximate the cords, and therefore a certain amount of breath escapes through the aperture between them without being turned into tone, causing your voice to be hoarse and breathy. If your doctor can cure this condition by applications, well and good. If not, the tonsils should come

3. If you are an extraordinarily talented 3. If you are an extraordinarily talented person with a rare, beautiful voice and a charming personality, perhaps you might to a compare to the personal looks, and much ambition and the same liabili-ties of very little money and no prospect of getting any. We hope that you will be one of those fortunate enough to find financial help somewhere, so that you may obtain your heart's desire.





# For anyone who plays the piano -and wants to play it better

PLAYING THE PIANO FOR PLEASURE, by Charles Cooke, is a book for amateurs by an amateur. If you have ever studied or played piano, even badly, this book will provide you with a master plan for improving your playing to the point where it will become a delightful, satisfying lifelong hobby.

The author not only provides persuasive ideas for improving your technique, enlarging your repertoire, suggesting a practice routine, showing you how to memorize or sight-read better than you ever did before. His humor and infectious enthusiasm for the piano also fill you with the necessary inspiration to go with the above. The book also is full of concrete suggestions gleaned from the author's interviews with many modern masters, such as Horowitz, Schnabel, Brailowsky, Rosenthal.

James Francis Cooke, editor of The Etude: "A Playing the most delightful and ingenious book. Mr. Cooke displays a finer insight into the problems of Piano piano playing than many professionals." for Pleasure Deems Taylor: "The book is enormously useful -- sane -- persuasive -- practical as Virgil Thomson: "An utterly sensible and gay book, as far as I know, unique. Cannot fail to

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# Making the Church Musical Message More Emphatic

(Continued from Page 209)

the great walls of the Cathedral of St. John the Divine, whether it is the evangelist's tent, or whether it consists of a shut-in listening to a church service through a radio receiver.

On the other hand, we musical directors should not neglect to use every legitimate psychological approach to stress the structure and purpose of the service, The parishioner should leave the service refreshed, inspired, exalted, happy, and better adjusted spiritually to meet the problems of modern life. He also should be imbued with a strong desire to go back to the Church each Sabbath as an indispensable sanctuary of the soul,

A musical service never should be a hodgepodge of this and that. Some choir libraries are like Mother Hubbard's cunboard: they are bare of the right kind of material which the choirmaster finds absolutely essential to conduct a worthy program, Just how church music committees expect the organist to produce results with a lot of damaged, time-worn, antiquated music is always a curious question, A hole that lets the rain through the roof of a church would be repaired at once, but a hole in the Church music library, which prevents effective service often is forgotten for months by the Finance Committee. Church music, like the church carpet, wears out and is sometimes hopelessly out of the spirit of the day. Generous appropriations in the Church music library usually are productive. The interest of the choir, once lost by inadequate, ragged, and forlorn music, may church rituals and routine concert pro- publishing, and propaganda are necess be difficult to regain.

#### Uniting Pulpit and Choir Loft

a vast number of nonliturgical churches develop my life work. The great patrons set aside for their annual Singings; and in our country? Once a week there is of art, from the Medici to the present, many are the preparations and great the "choir practice," a more or less nonde- have been men and women of high posi- enthusiasms manifest on such occasions, script party in which voices, good and tion and wealth, who have presented the John Bunyan Atkins, columnist of The bad, are heard, with a copious admix- public with many of the finest creations De Kalb Times, May 11, 1939, wrote of not be required that such illustration be ture of caustic local gossip. No one thinks in music, painting, and the other arts, the all-day Singing at Chayles: "New made only through application in major of the clergyman, and certainly the I realized that the only surroundings in York can have its World's Fair. San works. clergyman rarely thinks of the choir un- my native country which presented this Francisco can have its Treasure Island, less he has a nightmare. On the Sabbath Day the pulpit and the choir loft come society, finance, and industry, who for on advertising, but people on Sand play a three or four-note chord, but he together traditionally for the weekly contest, often with disastrous results. they helped to develop. Such possessions

It is said that in a great many churches in eastern cities, evening services have public and are very precious to a democ- cisco. Yet one man counted fourteen dent should be able to illustrate the been abandoned. Why? There is no united racy. spiritual power to draw congregations to the Church. If the Church does not be called the average man's private have seven thousand persons, But there Moto Perpetuo; and also left-hand shiftmake people want to go to church, don't organ. They have made the greatest were trucks, school buses, and dilapidated ing, but not necessarily through a perblame it upon a crumbling interest in music of the world accessible to him in cars, piled high with people. Men, women, formance of the arpeggios in the Ernst God or religion. As a matter of fact, a his home, if he wants it. Radio programs boys, and girls stood closely as possible large part of the public is spiritually starved and does not know it. Put the beautiful music, but consist of a great vas over their heads to keep out the proficiency in No. 4 should be acquired blame where it belongs-upon all those variety of features, from prize fights to rain. I saw a Ford roadster, homeward through listening courses in violin, viwho are responsible for uninteresting, political and economic arguments, and bound, with ten persons in it. And scores cloncello, chamber music, and symphonic uninspired church services. Remember intermittent sprees of chaotic jazz, Nev- of people walked to the Singing. that in these days there are many ertheless, the radio and phonograph hold "Lovers walked to and fro across the churches from coast to coast giving two first place in developing public musical bridge and in other directions, oblivious teacher and conductor (1) knows how, services a day and turning away crowds. taste.

amazingly increased interest in religion. plause, Sometimes I am asked to repeat when a lady and her daughter drove up Our boys are coming back to their homes the interlude and, of course, it is im- to the building in a buggy and proceeded different men from those who left, Mil- possible to repeat an improvisation. Many to tie up the mule. This mule was a born lions, in the moment of great urgency, of my recitals have lasted from nine in rogue, and almost before the ladies' have felt the appeal for divine help the evening to one in the morning and backs were turned he had succeeded in which might never have come to them even longer, without intermission. at home. Will those who assume the re- "The general public in America knows by the gentleman from his vantage-point sponsibility for the Church realize this little of how much and how sincere have on the director's stand. Knowing the

Great Pipe Organs in

American Mansions

(Continued from Page 197)

"One of Mr. Charles M. Schwab's fa-

as these and treat them for the organ as

on the other hand, had few definite pref-

erences outside of the 'auld Scotch tunes,'

but he wanted volume, and plenty of it.

and couldn't seem to get enough of it.

He used to say with his pronounced

"The number of really large and fine

organs in private homes in America runs

into the thousands. The old Aeolian

value of over two million dollars,

enfoyment.

tremendous opportunity and responsibilibeen the love and devotion to the arts damage that might result, our old farmer ity, and organize services in which the manifested by our famous families, al- -without losing a single beat, and spiritual potentialities of the pulpit and though it learns of the fabulously munifi- matching his message to the tune and the choir loft will be united in one mighty cent gifts of millions of dollars to art rhythm of the song they happened to effort for the benefit of the human race? collections and foundations made by men be singing-motioned to a friend and of wealth. If it had not been for the fact sang: that leaders of the state, business, and commerce in Italy, Spain, The Netherlands, and England had had high ideals and rich tastes, we would not now, centuries later, have in the great museums of the world, for millions to enjoy, the masterpieces of Titian, Raphael, Michel- ing on the parade at Chavies. Beautiful angelo, Tintoretto, Velasquez, Murillo, girls-Sand Mountain has plenty of El Greco, Rubens, Rembrandt, Hals, them-marched by in pancake hats and This, to him, was the height of musical Reynolds, Gainsborough, Holbein, Da pink dresses—and shoes with holes in Vinci, and scores of others. In fact, our the toes, As I sat there and watched that museums would be quite bare if there parade go by I had a funny feeling I vorites was Nevin's The Rosary, It was had not been a social condition which wanted about twenty years rubbed out necessary for me to take such melodies brought these works into being.

for a symphony orchestra. Mr. Carnegie, month.)

# He called for the full power of the organ An All-Night Singing in

(Continued from Page 212)

Company, which specialized in the field, 1905, held in Atlanta, Mr. Showalter led of the milling thousands. And sizzling installed in one year instruments to the a chorus of some thousands of rural hamburgers and hot dogs softened the singers, for which day's work he re- pangs of hunger. There wasn't a single "I chose this field, as my interest in ceived a check for five hundred dol- Ghandi at Chavies-no fasters, I mean, the instrument is wholly musical and I lars, a considerable sum in 1905.

tired of sharing my organ playing with An enormous amount of planning, tain but we have a heck of a time" grams which inevitably become very sary to the keeping alive of the social stereotyped, I loved the organ and longed phenomenon known locally as "Singing." for a free field of expression among lis- Practically all rural, many small-town, teners who would understand my ideals, and not a few suburban churches for What is the usual musical procedure in This was the best way in which I could many years have had a specific Sunday

> opportunity were those of the kings of and both can spend millions of dollars able to show another precisely how to their own delight would support what Mountain will go to Singings.

> "Chavies is a name that would not be ultimately reach the hands of the greater recognized in New York or San Franhundred cars there Sunday. If we mul- spiccato bowing, but certainly not by "The radio and the phonograph may tiply that by five persons to the car, we means of a performance of the Paganini are not usually continuous programs of on huge trucks, and pulled pieces of can-duction and Rondo Capriccioso." Finally,

to the sound of horns and pushing by (2) knows how to tell others how, (3) The reason is obvious. Their services "It has been my chief objective to slowly moving cars. The pedestrian lovers knows how to show others how, and (4) richly remunerate all those who attend. make the selections for my programs aphad the right of way, and they knew it." does; then, and then only, will the grim

have sung, all are astonished by the binding the pieces together, I dislike ap- was directing the "class" one hot day ingly rewarding ground

getting loose. All this had been noted

"Tell that woman that her mule's a-loose. If she don't catch him now, there'll

be no ase. Mi fa sol, sol fa mi do, re re do."

"New York's Easter Parade has nothof my life, and to be marching in that (A second section of this unusual con- parade with one of those girls wearing though I were arranging them seriously ference will appear in The ETUDE next a pancake hat, a pink dress, and shoes with holes in the toes.

"It rained, and it rained hard, but the singing must go on. And the parade must go on. Using newspapers and coats for umbrellas, the girls continued their march. The boys, chivalrous they are. continued the march while the rain took Scotch burr, "Noo, Man, make the rafters the Mountain Backwoods the creases out of their Sunday pants, and the mud oozed through the holes in the toes of their sweetheart's shoes.

"It rained soda pop, also. Bottle after bottle of soft drinks quenched the thirst We haven't much money on Sand Moun-

# Teaching Stringed Instruments

(Continued from Page 210)

The student would be expected to be would not be required to do this by playing the Fugue from the Bach "Solo Sonata in G minor," Similarly, the stu-"Concerto" or the Saint-Saens "Introliterature.

I am firmly of the conviction that we pealing and understandable. I play conare about to have a world spiritual re- tinuously, going from one composition clous home-spun witticisms. One such all levels lift and reveal a fertile field, are about to nate a round symmetry in the army camps wherever I to another, improvising an intermezzo case in point is typical. An old hillman as yet untilled, but promising an increas-

# ORGAN AND CHOIR OFFICENS

# Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be pub-lished. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various organs.

Q. Will you quote specifications for an or- Q. I have recently purchased an organ for on for a church 44 uside, 90-53 long, and my home, and sould appreciate one organ for church 44 uside, 90-53 long, and my home, and sould appreciate some informacy as high, seating three hundred to three huntion about it. It is a small Mason and Hamlin dred fifty people? Since it is a Christian organ, and the number on it is \$4755. Would Science church there will be no choir. Would like to know when the instrument was built. your recommendation be a unified organ? The If you cannot give me this information can your recommendation do a unique organic and if you cannot give me instrument is to be placed on a balcowy in the you tell me where I can secure it?—J. Q. R. rear of the church. Do you know enything about Mozart's contain for the organ?—J. W. A. We cannot give you any information

A. You do not state the size of the organ you can get any from the firm who handle the hamber, the amount you expect to spend for chamber, the amount you expect to spend for the organ, quality of acoustics, and so on. We, of course, prefer a "straight" organ, but have frank Tatt, 677 Fifth Avenue, New York City, no objections to a reasonably unified instrugiving him description of the organ, and asking ment where funds are limited. We shall make the specification somewhat unified and, on request, will submit a new one for a "straight" organ or will examine a suggested one, pro-vided the builder is not mentioned. If convided the builder is not mentioned. If con-store, Philadelphia, and that in Convention ditions are favorable we suggest the following Hall, Atlantic City. I am very much interested

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Octave 4'	73 Pipes
Dulciana 4'	73 Notes
Dulciana Twelfth 2%'	61 Notes
Dulciana Fifteenth 2'	61 Notes
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-	
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Mixture	5 Ranks			Pipes
	Synthetic			Notes
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Clarion	4'			Pipes
Vox Humana	8'		73	Pipes
	PEDAL OF	RGAN		
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Dulciana	16'	(Great)	44	Notes
Bourdon	16'		44	Pipes
Dolce Bourdon	16'	(Swell)	44	Notes
Dulciana	8'	(Great)	44	Notes
Octave	8'	(Pedal)	32	Notes
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Q. I have inherited from my parents an old fashioned reed organ—the case flat top like the spinet desk of today. The organ was manu-factured by Mason and Hamlin Company, and the style is called "Metropolitan" Serial num-ber 3794. I am interested in the age of the instrument. Thought you might be able to give me some data, or perhaps inform me where to write for it.—R. D. N.

A. We cannot give you any information about the organ, and do not know whether you can get any from the firm who handle the piano of the same name, the organ being no longer manufactured. You might write Dr Frank Taft, 677 Fifth Avenue, New York City giving him description of the organ, and asking him for information

Q. I have organized a fifteen-voice airls' chorus of junior high school age, quite evenly balanced. We are planning to give an Easter cantata in the church (Presbyterian). I would like to have suggestions for a suitable Easter cantata for the choir of girls' voices—something very simple and easy with a minimum amount of solo work .- M. W.

32 Notes A. We suggest that you examine for your purpose the following cantatas. (There are not many from which to make a selection.) "The Rison King," by Schnecker: "Victory Divine, by Marks-Warhurst. There is also a Lenten cantata for girls' voices—"Penitence. Pardon and Peace," by Maunder-Warhurst. Any of the works suggested may be had from the pub lishers of Tax ETUDE.

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## A Famous Radio Debut

(Continued from Page 202)

of concerts during the fall-winter seaor concerts during the latter but a dis- lationship of music to ways of living agreement with the Musicians' Union caused the cancellation of that series. Eugene Ormandy, regular conductor, is the "Spanish Main"—Central America. scheduled to lead the orchestra in the Colombia, Venezuela, Louisiana, and concerts of April 1, 8, and 22. Saul Cas- California. The last of the March proton, associate conductor of the orchestra, grams dealt with the wealth of folk muwill be the leader in the concert of April sic found in the Appalachian Highlands. 15. The series terminates on April 22. Harl McDonald, manager of the orches- deals with music "From New England." tra, is the music annotator for the pro-Mutual's Symphonette, heard each eve-

other fields, since there are players well cinating quality of the entertainment. known as chamber music artists, apart Gateways to Music, CBS's Tuesday from the orchestra, Naturally, an orches- American School of the Air broadcasts. tra of famous musicians like this cannot offers a variety of programs for April. The be assembled night after night; the ma- title of the program of April 4 is "Tchaijority of the men have other commitments. For this reason, the whole series deals with the music of South America; of the programs have had to be tran- the program is aptly titled "Saludos scribed. This is one of the first series of Americanos." "From Bohemia's Flelds its kind to be completed since the record- and Meadows" is the title of the broading ban was lifted-the result of an cast of April 18, with music of Smetana agreement between Mutual and the Mu- and Dvořák. April 25 is the last program sicians' Union, Symphonette is broadcast for the year; it is titled "America Today." throughout the United States and Can- The compositions on this broadcast will ada, and through the OWI is brought to

That highly interesting series of pro-grams called Music of the New World began a new group of presentations on February 24 (NBC Network-Thursdays 11:30 to 12:00 midnight, EWT). These broadcasts, known under the subtitle of "Folkways in Music," bring us the reamong peoples of the Americas. The new series began with the romantic lands of The first of the April series, April 6,

On April 13, the Canadian Broadcasting Corporation contributes a program on "Anglo - Canadian Music." "American ning, Monday through Friday from 10:30 Folk Heroes," April 20, centers on such to 11:00 P.M. EWT, is a new program of folk figures as Davy Crockett and John unique interest, Mishel Piastro, concert- Henry; and "Mexican Panorama," April master of the NBC Symphony, is the 27, offers a musical tour of that varied conductor, and Joseph Schuster, the country. "Folkways in Music" has proved violoncellist, is regular soloist. The or- to be one of the most popular programs chestra boasts an ensemble of the finest of its kind ever devised; its interest lies musicians now before the public. The not alone in the novelty of its material first violin section alone has a group of but in the fact that its music derives men who have served as concertmasters from the peoples of the Western Hemiof four of the foremost American sym- sphere. Even though one feels there is an phony orchestras, and there are other element of education intended in these players who are equally renowned in programs, it is hard to refute the fas-

> kovsky, People's Symphonist." April 11 be drawn from the works of some of the distinguished contemporary Americans

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# VIOLIN QUESTIONS

# Answered by HAROLD BERKLEY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A. E. F., New York.-David Tecchler was born in Salzburg about 1666, and died in Rome sometime after 1743. He emigrated to Italy somewhere around the beginning of the eight-eenth century, and founded the Roman School of violin making. At first he copied Jacobus Stainer; later he followed the Amati outlines. All his violins, however, are more or less highly arched, and his work is always reminiscent of his Tyrolean ancestry. His workman-ship varied considerably, as did the quality of the wood and the varnish he used. Consequently, the price range of his violins is rather wide. A genuine Tecchler may be worth anywhere from fifteen hundred to three thou-sand dollars. There are, however, many imitation Tecchlers on the market, instruments that have been cleverly copied as regards workmanship and label. These violins would not be worth, at the very most, more than a fifth of the value of a genuine Tecchler. Whether your violin is genuine or not can only be determined by having it examined by a recognized expert. As you live so near New York City, you could easily have this

Miss I. R. F., New York .- The firm of Wilhelm Durrschmidt is, or was until recently, located in Markneukirchen, Germany, and produces violins in a form of modified massproduction. That is to say, one man (or sevor group of men does nothing but make backs, a third is responsible for scrolls, and so on. The parts are then assembled; a top made from good wood is put with a better quality back, and matching ribs are fitted to them-Dürrschmidt firm has turned out some quite good-looking copies, of which your violin appears to be one. Generally speaking, they produce a fairly good grade of commercial violin ranging in value from \$50.00 to \$100.00.

#### Concerning Cadenzas

O. E. J., Arkansas—Most violinists nowadays use the Kreisler, the Auer, or the Joachim cadenzas to the Beethoven "Concerto"; with cadenizes to the Beethoven "Concerto"; with the first two gaining in popularity at the ex-pense of the third. Albert Spalding uses the Kreisler cadenizes; Heifetz uses those of Auer —with. I think, some changes of his own, and Busch always plays the cadenzas of Joachim. For the Brahms "Concerto," most violinists use the Josephim endenza which has yet to be improved upon; though Heifetz and, I believe, Francescatti use the Auer cadenza, Szigeti uses

2. In the passage you quote from the Mazurks by Musin, the B-flats in the violin line should certainly be B-naturals. The chord is dominant seventh in the key of C, of which B natural is the leading-tone. It is only in the piano part that the natural is omitted: in the violin part the first B has a natural in front of it, and this, of course, governs all the other

#### Height of Violin Bridge

APRIL, 1944

S. S., Washington, D. C.—It is difficult to lay down exact rules regarding the proper height of a violin bridge, for there are several factors that have to be taken into consideration. Chief among these is the height of the fingerboard. For a violin of broad, flat model, the top of the fingerboard should be twenty or twentyone millimeters above the belly; for a more highly arched violin, the distance would be eighteen or nineteen millimeters. The bridge is then cut accordingly. But some violins have the fingerboard set a little too high or a little too low, which requires that the bridge be cut a little higher or lower than is appropriate for the instrument. Then again, some violinists like to have their strings noticeably farther from the fingerboard than other players do. All these things have to be considered when a bridge is being cut.

2. A skilled repairer can usually improve the tone of a violin if its shortcomings are caused by poor adjustment of the bridge and sound post or if the bass bar is not of suitable size and weight. If, however, the fault lies with the quality of wood that has been used, or if the workmanship is inferior, there is not much that the cleverest repairer can do

#### Slow Practice Needed

G. R. I., Oregon-To change backwards and forwards from a three-quarter-sized violin to a full-sized instrument cannot help upsetting a Rull-sized instrument cannot help upsetting your left-hand technique, and I advise you to concentrate on getting accustomed to the larger instrument. Unless, of course, your hand is unusually small. If this is the case, try to get hold of a seven-eighth violin.

There is only one way to attain a correct spacing of the fingers—slow, careful practice. Practice, that is, in which your ear is aware of every note you play. Your practice should be so slow that you are able to bear, inwardly the correct pitch of each note before you play it. The ear guides the fingers; and if your ear knows what a note ought to sound like, your finger will have a very much better chance of finding the right place. If you practice scales and arpeggios and some Kreutzer or Mazas "Studies" in this way for a few weeks, I feel sure you will regain your confidence in your left-hand technique. During this time you should try to avoid completely any rapid playing, for one can easily lose in half an hour all that has been gained from several hours of careful practice. After you have regained control over your intonation you can play as rapidly as you like-provided always that you do some slow practicing every day

Mrs. N. P., Kansas-1. The name "Heinrich Heberlein" on the label in your violin implies that it was made by the firm of that name is Markneukirchen, Germany. It is a commercia firm, producing violins of various grades which today are worth anywhere from sev-enty-five to two hundred dollars. Their better instruments are well made, and many have a very fair quality of tone. The firm was founded some thirty or forty years ago, and was making violins up to the outbreak of the present war. It may still be in existence.

present war, it may still be in existence.

2. There are many scale books on the mar-ket, but I think that you should get either Schradieck or Hrimaly. Either would suit your needs perfectly. As regards books of studies, the best for you at present would be the first and second books of the Kayser "Studies, Op. 20," and the "Selected Studies in the Second 20," and the "Selected Studies In the Second and Third Postitions" by Levenson. 3. Before you study any concert in the first three positions. I would suggest that you learn the "Second Concerto" by Seltz. True, it is all in the first position, but it requires considerable facility of technic. The "Third" and "Pourth Concert iby Seltz: the Concerties considerable facility and the "Concert iby Seltz: the Concert 22.1" by Ried, and the "Concert iby Seltz: the Concerties of the positions but in the concern the positions but the concern the conc

ing, are all in the first three positions, but they are more advanced technically than the studies on which you are working.

4. The only book I can think of about violinists—a book, that is, of the type you want—is "Violinists of Today and Yesterday." by Labace; but if you write to the publishers of Tire Errues, you may be able to get Jurther information. I am glad that you are studying again, after so long a time away from your violin, for I know quite well what it must

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Building Musicianship

(Continued from Page 201)

Sunday evenings he would call my sister and me-we were the little ones-into his study and hear us play. Now my brother Walter, eight years my senior, was always a tremendous tease. It was his a solo between the acts of the play. Then, delight to hide behind the door and make one night my brother Walter went to faces at us while we played, trying to see that play. He was at once impressed upset us. Of course, we made mistakes by the young violinist, sent for him to and shouted with laughter, and my father couldn't understand what had launching David Mannes into worthier come over us. But once he glanced up musical channels. at the door-and there was Walter, peering over the transom and making his usual grimaces.

#### Penance and Bach

"'Aha!' observed my father, 'Now we have the cause of the confusion. Come in here, Walter! You have disrupted a performance-now we shall see if you can give a better one. Come and do your

"The 'penance' he gave Walter was to him that all scoldings were stopped. Oh, ves, the grimaces continued!

"But Walter's pranks weren't always disturbing. When I was six, we had as friends two charming young French girls, Louise and Jeanne Douste, who played the piano beautifully and gave public performances. The younger one was my age, and I saw no peace until I was allowed to play one of her 'concert pieces.' me to learn as a Christmas surprise for my father T managed it-at the time T believed I managed it exceedingly well! heartbroken, But Walter came to my rescue. He arranged to sit beside me when the great day came, ostensibly to turn

-but I couldn't see what was so funny, tunate in my environment!" "My brother Frank's musical life was characterized by the same selfless generosity that was the outstanding trait of his personal life. He was the eldest of us and, at twenty, he decided to make his own way and set out for Denver. That was so like him! With everything he loved at home, he braved hardships in strange surroundings to gain independence. After doing all kinds of work, lessons are something he must have, and he found a post in the local music shop, that it is up to him to do his best-not founded a chorus, played the organ, and simply because the lessons are costing came to be recognized as the foremost you money, but because they will be the musician in Denver. He was made head of music in the public schools, and found into his own life, and perhaps into the himself launched on an independent and lives of others. Every child will not bemost promising career. Then my father come an accomplished musician, but any died. His duties at the opera were as- child can learn to play some instrument signed to Walter, then in his early twen- sufficiently well to amuse himself and ties, and the poor boy was nearly over- others whose expectations are not too whelmed by his tremendous responsibil- high. ities. He wrote to Frank for advice, and The more good music he hears the Frank replied by coming home to assist easier it will be to convince him that he again at the foot of the ladder,

## The Magic of Music

incredibly hard childhood, David, from the age of thirteen, played in theater orchestras and for dances. And all the while, he longed for proper instruction and worthy music. At last he was promised the leadership of a theater orchestra. but lost it to someone with 'influence.' To make things up to the disappointed come to him, and became the means of

"But I had not yet entered the story! That came later. I sang alto in the Oratorio Society-not because I was a singer but because the Oratorio was a home tradition and I loved it-and Mr. Mannes. in the cooperating orchestra, saw me. thought he liked the looks of me, and asked the concertmaster who the girl was. The concertmaster smiled, 'Who she is? Don't you know? She's Walter Damrosch's sister!' Under those circumstances, Mr. Mannes thought it would transpose, at sight, a Bach Fugue. Walter be embarrassing to press for an introwent to the piano and accomplished it duction, and there the matter stood. But perfectly! My father was so pleased with not for long. My sister and I were always fond of painting and sketching, and had formed an intimate little Art Club for like-minded friends. After assiduous inquiry, Mr. Mannes found that he knew one of the members, and so a proper

presentation was finally made. "That was more than forty-five years ago-years spent in working together, making music together, teaching together, and proving, together, that the best ap-My teacher chose a Bach Gavotte for proach to music is to live it. Fortunately, our tradition does not stop with us. Our son, Leopold Damrosch Mannes (of whom I must speak with modesty lest I call -all but an insistent trill in the left down his wrath upon me!) is worthy of hand. That was beyond me and I was the name and the mantle of my father, Others besides his parents consider him a composer of merit-his works have been performed by pianists and ensemble pages, but really to execute that trill for groups of high standing-and only his me. The effect was electrifying, Pirst interest in the Kodachrome color-phothere sounded forth my childish efforts tography (which, with young Leopold -and then, suddenly, in came the trill Godowsky, he invented and developed) with professional forcefulness. My father interrupts his devotion to music. I relaughed till the tears came to his eyes peat, I have always been singularly for-

# Music Should Be Fun for Children

(Continued from Page 215)

means of bringing pleasure some day

him. Without thought of himself, he left can do as well as others of his own age, all he had won in the West and began if he tries. Let him learn about musicians and composers and their early struggles. Let him read and absorb musical literature. Urge him to play in the "Music was only partly the source of school band or orchestra. Encourage him my meeting with my husband. After an when his progress seems slow, and praise

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him when he has learned to play a piece well. Have occasional amateur musicales at home where he can play before a group of people when he has learned to play well enough.

Sometimes if a youngster is not making progress, the instrument is the wrong one for that particular child. A youngster whose mouth is not suited to the trumpet might do better with a violencello. A John Philip Sousa, whose greatness as a Yet his views were broad and catholic child whose musical ear is not too keen man and a musician is enhanced with in their scope, and he revered Bach, should never take up the study of the each passing year. (Hall to the day when Beethoven, Schumann, Liszt, and violin, but might do well on the plano. our troops march down Unter den Lin- Brahms. He also had a deep regard for Study your child if he is not responding den playing The Stars and Stripes For- the polyphonic predecessors of Bach. to your choice of instrument, but do not ever!) The other was Anton Seidl (1850- There is a definite and continuous need let him jump from one instrument to the 1898), conductor of the Metropolitan for contemporary music for the plano other. Some youngsters tire easily of Opera House and the successor to Theo- that will represent finished musical anything, and should learn to stick to dore Thomas as conductor of the New workmanship, keen artistry, real melodic some one thing. If he is this type, en- York Philharmonic Orchestra. He was a inspiration that places it in a class by he has, Give him so many points for practical. practicing, so many points for good les- Seidl was a Wagnerian of the Wagne- in Chopin, Schumann, and Brahms, alsons, and a special treat for a certain rians. He had assisted the Master of Bay- though it must have the wider appeal

but I have been grateful many times to masters. my mother for her insistence that I stick, Seidl realized the value of melody and of pleasant and profitable enjoyment.

to learn to play so that he can partake which is, after all, the height of art." of and contribute to-and perhaps even Seidl died at forty-eight, from ptois everybody's birthright.

## The Gustibus non est Disputandum"

(Continued from Page 195)

number of points. Play the game with reuth in the preparation of the score of that marks the music of such composers him until he becomes so interested that the Nibelungen Trilogy. Seidl and Sousa as Nevin, Sinding, Poldini, Chaminade, he will want to play it to the finish. conducted concerts each summer at the and Schütt at their best. It must be music I can sympathize with children who do better Coney Island beaches. The Sousa that suits the hand to the keyboard; it not like to practice, for as a child I some- Band was at Manhattan Beach, and must sound effective when heard; and it times cried because I had to, and I blush Seidl was at Brighton Beach with the must stand the test of good musicianto remember it now. There were a great Metropolitan Opera. The large hotels ship and must arouse the interest of many things that seemed more interest- were the only attraction at those beaches players of today who are the normal deing to me than scales and finger exer- in those days. There were no carnival scendants of that group which found joy cises, and often I had to be practically features, as at the west extremity of the in the well-made, but not necessarily pushed onto the plane bench with stern Island. West Brighton was the mecca for profound, salon music of yesteryear. admonitions to stay there until the hour cold beer, hot dogs, hot spots, and "ragwas over. I would have welcomed with time," the lusty scion of Tin Pan Alley. delight the verdict of no more lessons, Brighton and Manhattan turned to the

for had she removed this opportunity said, "It is like honey; the bees flock to from me, I would have lost a great deal it, but melody without a rich, harmonic background is empty-hollow. This is Music should be fun. America, com- why I put so many Strauss Waltzes on posed as it is of all kinds of peoples, is my programs. They appear to the public a music-loving nation, and every child merely as melody, but the musician who has the smallest spark of musical knows that behind them is an inspired genius within him should have a chance and apparently insouciant artlessness

create-the music of a free people. For maine poisoning. Had he lived to this day the joy of self-expression which can best to hear the very unusual and delightful be developed through music and rhythm modern melodies in arrangements by

and Gould, his joy would have been great. How he would have rejoiced in Ravel's poème choréographique, La Valse; Milhaud's ingenious two-piano work, Scaramouche: or Weingartner's tuneful Polka from "Schwanda, the Bagpiper!" Seidl was born in Hungary but he was

brought up in the Wagner tradition and was best known as a Wagner conductor.

courage him to stick to the instrument profound man, and at the same time very itself-apart from musical commercial contraptions. The roots of such music are

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# So You're Going to Play a Concerto!

(Continued from Page 216)

prepared his part in the collaboration dents. carefully, will prove helpful more often than not and strive earnestly to achieve on effective ensemble.

years that stretched ahead.

presents no problems.

feeling yourself supported by the rich ity, professional recognition, widespread orchestral tone of a fine symphony or- friendships, and, of course, financial chestra, its instrumental coloring suf- abundance, he must learn to propel himfusing your piano passages and giving self through hard work by the God-given them added warmth. It is fun!"

## Rolling Her Way to Triumph

(Continued from Page 205)

disciplinarian. It admits no compromises. If the vocal student wants to succeed with resolution and enthusiasm, every wants to ascend to the vocal heights.

the right aesthetic mental concept.

that there are at this time far more talents. beautiful voices in the world than there "I was born in the small town of Mon-

the sound-reproducing machine. When Jenny Lind stopped singing and her career ended, her voice became instantly extinct-a serious artistic calamity.

"Consider the case of the great Galli-Curci who, because of a throat affliction has not been heard in recent years, but whose records preserve for all time her their hands. However, these men are ex- gorgeously beautiful tone and art with ceptions and even they, once convinced the same beauty as the day she made the soloist is a serious artist who has them. They are invaluable for vocal stu-

#### Priceless Recordings

"The wise vocal student will listen to "As for myself, I never conduct for a many concerts, radio broadcasts, and fine young artist that I don't sympathize with records with great intensity. He will study him and put myself in his position. I carefully the nasal timbre and inflection am carried back to my first appearance with the most exacting aural observation with the London Symphony Orchestra and interested delight. Just as a painter when I played the Rachmaninoff 'Sec- must have a model from which to work, ond Concerto.' No one could have been so the vocal student must create in his more helpful or encouraging than W. H. imagination tonal models, interpretative Reed, who conducted the London Sym- models, models of human appeal, so that phony on that occasion, and I always he may form his judgment and select vowed to return his kindness to others what he requires. Then with this accuas the situation was reversed during the mulated knowledge, plus his regular vocal study with his teachers, he must inces-"Playing a concerto can be fun if"- santly strive to make model tones. It is and here he held up a long and admon- an endless quest, and never once must ishing finger-"the planist is thoroughly he lose faith or his ambition to improve prepared. If the groundwork is well laid each day. Time and again it has been and the soloist keeps his nerves under my faith which has carried me over obcareful control, the actual performance stacles-my faith in others, my faith in myself, and my faith in my God.

"There is nothing more thrilling than "If anyone wishes happy popularpower within him.

"Singers are often accused of a lack of musicianship, and in some instances this charge is deserved. There are however outstanding Instances of singers who have had very broad musicianship. When one learns to play the piano, the organ, the violin, or any other instrument, his standing, entirely apart from his natural gifts, is based upon how thoroughly he studies his art. The vocalist should continually have before him high ideals of thoroughness and a broad grasp of the art and its technique

#### The Value of Standards

"Standards are always vital in all callhe must be at his level best, teeming ings. The 'Sterling' mark on silver; the mark of Montagnac, the great cloth moment of the day. It's what he is that manufacturer of Sedan, France; the counts. Nothing less than his best, day mark of the American jeweler, Tiffany, after day, can ever be accepted if he and the French jeweler, Cartier; the mark of Hamilton upon a watch; the in-"It has been my privilege to know visible mark of Stradivarius upon a viomany distinguished singers and instru- lin; all are standards so priceless that mentalists and I have found that their they cannot be measured in coin. The kindly interest in others, their innate singer's ambition in these days of keen charm and gaiety which 'keeps them up,' competition should be to seek a standard enables them to 'carry on' and accom- of able musicianship as high as that of plish things which to others seem impos- a musician devoted to any other instrusibilties. This attitude of mind is of para- ment. Whether he gets this from a primount importance to the singer. Gyra- vate master, from an institution, or tions of the tongue, the larynx, and the through his own indefatigable labors, diaphragm, and miles of exercises or vo- matters not. He should learn as much calises are of secondary significance to as he can, not with a view of becoming a 'dry as dust' musicologist, but with a "A good singer, therefore, must be a view to refining, enriching, and making good tone analyst. In general, we note more dependable his own God-given

were, let us say, fifty years ago. Volce ticello, Minnesota. My mother was a teachers take great credit for this and practical nurse. In the morning she gave point to their superior methods, which me her best attention. She would place reach out more directly for results. They whatever I needed within my reach, then deserve much credit. But, we must re- would go out to nursing engagements, member, far more beautiful music, more which were our means of support. It beautiful tone, is heard now than then. meant that I was chained to solitude and This is due, first of all, to the radio and apparent helplessness for years. But I

mates brought me my lesson assignments pald practically nothing. Now and then from school. In the evening Mother I managed somehow to get money enough helped me with my studies. It wasn't to pay for a voice lesson. Later the school easy, but in this way I completed the was merged with a much larger institugrades and went all through high school. tion and I became secretary to the presi-Finally my work was passed by the school dent, and then student representative. authorities and I was graduated with As my income rose I took continuous and honors, although all of it had been done systematic voice training. Then I won a under my own roof with my loving Columbia Broadcasting System singing mother, who at the end of a hard day's contest and this entitled me to a ten-day labor got her 'second wind' and worked trip to New York, where I had a thrilling far into the night with me. "Still, I was reception. New York so fascinated me

singer and to be able to get out of the and many other well-paid engagements house. If I had a wheel chair I could in addition to my work and studies in the get around. I knew that there must be some way to get one. Oh, how I wanted that chair! It was beyond our means, and yet Mother and I knew there must be some way by which to get it.

"I have always found great truth in Coleridge's lines:

'God moves in a mysterious way His wonders to perform,'

especially when one leaves nothing undone to cooperate through hard and earnest work. Mother always told me, The Lord helps those who help themselves.

"The only thing I could do was fancywork. I knitted, crocheted, and embroidered and had a private sale in my home. What was my delight when the local banker bought five dollars' worth of things that I had made! I could see the door of Opportunity beginning to open. With the proceeds of my sale I bought a wheel chair and I am sure that no fivethousand-dollar, shiny, new automobile ever gave its owner half the thrill that that wheel chair gave to me. Steps up stairs were now my only obstacle.

"Then I decided to go to Minneapolis and take a secretarial course and thus earn my own living and secure my education in music. Mother borrowed money for my tuition, and my chalr was lifted into a railway car. I made the trip. The leading business school of the city had informed me by mail that they could not take my money because it would be impossible for me to secure a position. I went ahead, nevertheless, and when I wheeled up to the door of the business college they seemed so aghast at my audacity that they admitted me. In seven months I had completed my course.

"My first job was at the Information

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made a happy game of it. Former class- desk of a small music school. The work that it opened new vistas, Returning to "Above all things, I longed to be a Minneapolis I had regular radio work (Continued on Page 252)

## The Teacher's Round Table

(Continued from Page 204)

No 2 E-flat major No. 4 (La Chasse) No. 6 (Variations)

From "Etudes d'Exécution Transcend-

No. 10 in F minor Feux Follets Ricordanza

Rhapsody No. 15 (Rakoczy March) Rhapsody No. 12 (also unaccountably neglected nowadays)

And how about some of Liszt's transcriptions of Schubert songs? Not the overplayed ones, but: Ungeduld; Das Wandern: Am Meer: Auf dem Wasser zu Singen; or Der Lindenbaum. You might also look up the lovely arrangements of Schumann's Widmung and Fruehlings-

No pianist who is resourceful and enterprising ought to have trouble keeping his Liggt repertoire fresh and attractive Why not make a start with the Rigoletto Paraphrase? But above all, I implore you, treat Liszt's compositions as music-not as claptrap.

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# Junior Stude

#### ELIZABETH A. GEST

#### Junior Club Outline, No. 32

Rubinstein and Great Pianists

- a. In the November Junior Club Outline Liszt was studied. Another great pianist, who developed piano technic, was Anton Rubinstein. When and in what country was he born?
- b. He founded a famous conservatory of music. In what city was it? c. Did he ever give concerts in America?
- d. There are many brilliant pianists concertizing at the present time whose technic, memory, and mu-

#### How Many Music Masters? by Alfred I. Tooke

How many names of famous music



composers can you find in the above. starting at any letter and moving one letter at a time in any direction, but not using the same one twice in any one name? When you I like to watch the rain come down, have spelled out one name you may And hit the window panes; start again anywhere you like.

#### Red Cross Afghans

Many thanks for the large num- Each slow, big drop, just so! ber of squares, both knitted and As if it weren't so very sure woolen-goods, recently received from Just how the scales should go. the following, some of whom sent large packages of squares:

Elaine W. Schmidt; Mrs. Walter D. The rain scales speed along; White; Carol Hartman; Ruth Massey; And gradually the shower plays Ella Barns; Girl Scout Troop No. 1. A faster, sprinkling song!

sicianship are phenomenal. Name cello at least six well-known concert pianists of the present day.

#### Keyboard Harmony

e. Augmented triads are formed by raising the fifth of the major triads by one half-step. For example: C-E-G is a major triad; raise the fifth one half-sten and it becomes an augmented triad: C-E-G-sharp. Listen to the sound has been written for the string quartioned. of this augmented triad and compare it with both major and minor violin rather well for his age. triads, until you are sure in your ear of its characteristic quality.

#### f. Form augmented triads on each of the twelve chromatic tones in Terms

the octave.

What is a chromatic scale? Give a term meaning very slow. Give a term meaning very fast.

Musical Program

If any of you can play the Romance by Rubinstein, or the Kamennoi Ostrow, or any other of Rubinstein's compositions, include them on your program. Otherwise make up your program of solos and duets of your own selection.

#### Rain Scales by Martha V. Binde

It seems to me it's playing scales Along the dusty lanes!

At first it plays them carefully,

Then, after this slow practicing.

#### Quartet Questions

hu Leonora Sill Ashton

TT WAS Lettle's asking, "What is a when a group of players were perquartet?" that gave Meg the idea forming for Mozart's father, they for the next club meeting, and played Mozart's "Quartet in C major" Miss Brown told everyone to bring a with Haydn himself playing the first question, or an interesting fact about violin part. "Wouldn't it have been quartets for the next meeting of the wonderful to be listening behind the door," said Meg, as everyone smil-Tom opened the session with the ingly agreed.

statement that "a string quartet con- Ned told of how Beethoven wrote sists of first violin, second violin, such fine music for string quartet viola and 'cello." Lettie added, "The that someone suggested those works instruments in a piano quartet are be called "Quartet Symphonies."

violin, viola, 'cello and piano." "You Jean told the story of how the Rusare both correct," said Miss Brown, sian Ambassador to Austria com-"but remember the word 'cello is missioned Beethoven to write three merely an abbreviation for violon- string quartets for him. This Beethoven did; and later the Ambas-Dot's hand went up next, as she sador, who was a count, formed an remarked that quartets could be excellent quartet in which he himformed also with voices as well as self played the second violin.

instruments. "The most usual vocal "Beethoven wrote sixteen quartets." quartet," she told them, "consists of announced Ned, "and that is the last a soprano, an alto, a tenor and a interesting thing I could find to tell " bass." "That is correct, too," said he added.

Miss Brown; "in fact, any group of "Very interesting facts," declared four performers is called a quartet." Miss Brown. "Now, what about the "The greatest of all quartet music music in the quartets?" she ques-

tet," said Harry, who played the "I have an idea," said Meg, raising her hand, "Why don't we borrow The question about the composers some string quartet scores from the of this type of music was a little more library and then get a recording of difficult, but they all knew the main it, too? Then we can listen to the facts: that the string quartet was recording and keep our eyes on the developed by Haydn, who wrote notes at the same time."

seventy-seven of them; that Mozart Everyone thought this a splendid and Beethoven and Schubert con- idea and gave Meg some applause, tributed great works in this form; So a committee was appointed to go and that Mozart dedicated six of his to the library and select a score, and Ned volunteered to borrow a record-

(Continued on next page)

THE ETUDE

Mozart composing; and the theme of one of his string quartettes

#### Quartet Questions (Continued)

ing from his uncle, who had lots of I heard a birdie say to me chamber music recordings in his collection.

The next meeting was most inter- A-flitting everywhere. esting, listening to and watching the I looked again and saw near me notes of a Haydn quartet; later a Two love-birds singing in a tree. Mozart and then a Beethoven were studied in the same way; and more and more interesting facts about quartets and their composers were presented at the meetings. Meg had no idea what she was starting when she asked that first question, "What DEAR JUNIOR EXUDE: is a quartet?"



Junier Rhythm Band Lewiston, Maine

#### Great Composers

(Prize Winner in Class A) We have had a large number of great composers up to the present time and it is sad to note that many of them were unfortunate in come way, but probably this helped them t do better work. Surely their composition had greater emotional value. If one wishes to play a composer's work he should study the composer's life and the sentiments involved in writing the music. He should know what ideas are to be expressed in every passage. An in-teresting way to learn about the composer's life is to pretend, while reading, that he is taking the composer's place in life. I know there will be more great composers' works to study about and play as time goes on.

Lillian Troutman (Age 15),

#### Honorable Mention for January Essays:

Rosalle M. Bovey; Ruby Earle Graham;
Mary Virginia White; Marilyn Yanick; Eleanor
Side; Jimmy Costby; Betty Maker; Patricai
Sullivan; Diana Aiken; Nancy Lee
Betty Sims; Mary Lou Sayder; Bope;
Betty Sims; Mary Lou Sayder,
Marilyn Hillman; Donna Lou Younger; Mary
Helen Tate; Barbara McNutt; Virginia Swenson,
Sonald Zwieganbaum; Mary Ellen West,
Seelia Burngaser; Edna Lea Dollin.

Elizabeth Waddell (Age 13),
Oregon

#### The Birds' Sonas

by Alan Schwartz (Age 11)

"There's music in the air." I looked and saw a humming-bird,

#### Letter Box

(Send answers to letters care of Junior Etude)

I love music very very much. Although I have not had a chance to learn much I make believe I play by running my fingers over the keyboard. It makes my heart ache to hear the beautiful music of the great composers, but I am an optimist and some day I expect to be able to play the music I listen to now. To me there is nothing so inspiring and can lift up your soul as beautiful music played beauti-

ADELLE McDANIEL (Age 13).

DEAD JUNEOU ROUND.

Our music club has become very much interested in The Etude and our teacher lets us use her copy. Some of us hope to have our own conies some day. We organized our club several months ago and through a contest named it the Merry Melody Club. We hold our regular business and social meetings every two weeks. We are devoting much of our time now to making scrapbooks, descriptive musical drawings, and to broadcasts. The forty-three members of the club sponsor all the musical activities in the We hope to send you pictures of our club and our officers soon.

From your friend,

Joan Bourgeois, Scribe

#### Great Composers

Prize Winner in Class C: Ann McKenzie (Age 11), District of Co-

#### Great Composers (Prize Winner in Class B)

Great composers, such as Bach, Haydn, Bee-Great composers, such as Bach, Haydn, Bechaven and many others have given the world often they are played are always fresh and appealing. A glimpse into the lives of these men will convince us that they, while possible of the second of the many composers were plagued by such afflic-tions as poor health, deafness, poverty, and other tribulations. Their accomplishments in

# Junior Etude Contest

and best stories or essays and for answers right corner of your paper. to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, dred and fifty words and must be received under twelve years.

this page in a future issue of The ETUDE. of April. Results of contest will appear The thirty next best contributors will re- in July. Subject for this month's essay,

ceive honorable mention. Put your name, age and class in which playing."

THE JUNIOR ETUDE will award three at- you enter on upper left corner of your tractive prizes each month for the neatest paper, and put your address on upper Write on one side of paper only. Do not

use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hunat the Junior Etude Office, 1712 Chestnut Names of prize winners will appear on Street, Philadelphia (1), Pa., by the 22nd "The Importance of expression in piano-

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quartets to Haydn.

Tom had an interesting story, that

APRIL, 1944

# PUBLISHER'S NOTES A Monthly Bulletin of Interest to all Music Lovers

on Easter Sunday.

The picture shows but a few of the tails on this choir.)

PLANNING COMMENCEMENT EXERCISES -It would take many pages to list all of the many different choruses, solo numbers, band pieces, orchestra selections. cantatas, operettas, etc. utilized in commencement exercises conducted in schools and colleges throughout America, but any of them can be obtained of the THEODORE PRESSER Co., Phila, 1, Pa.

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THE COVER FOR THIS MONTH-The THE RECITAL SEASON-In the beautiful photograph used as the basis for the months ahead, May and June, schools cover of this issue of THE ETUDE is a and teachers will be presenting pupils in charming one that would be acceptable recitals and concerts that exhibit the at any season of the year, but it appealed progress made during the year to the to us as particularly suited to the April parents, relatives and friends who atissue this year because of its reminder tend. These recitals have proved of much of the triumphant anthems that will value, especially to piano teachers, voice arise in churches everywhere in our land teachers, and those who teach the various solo instruments.

This season the Publishers have had seventy members of the choir of Western many calls for suitable material for College, Oxford, Ohio, This choir is con- Spring Concerts and because of the unducted by Dr. Everett B. Helm. (See usually large classes most teachers are Page 196 of this issue for further de- having, the demand for piano ensemble music has been especially noted. Fortunately many fine compositions and arrangements for two pianos, and for one piano-four hands, have been issued in

But, after all, the real thrill for the pupil in these recitals is the individual personal appearance in a solo number before the public, Careful selection by the teacher of appropriate music is, therefore, most essential, Presser's "On Sale Plan" affords every teacher a most of the Theodore Presser Co, is a great practical means of making such seleclogued in the "largest stock of music in tion this gifted and ever alert lady rethe world" may be had for 30 days' ex- sorted to the musical lore of our neighprograms. This mail order service in- amination upon request. Or, you may ask bors to the south, where she found a cludes the privilege of obtaining single Presser's staff of experienced clerks to treasury of engaging folk material. Hence,

Whichever method is chosen, just write like to have "On Approval" or you may THEODORE PRESSER Co., 1712 Chestnut St., music-loving and romantic people dance, Philadelphia (1). Pa. giving details as to play and give voice in song the type of music needed, the number of ever other classification of musical se- pupils scheduled to participate, the AMERICAN NEIGHBORS reflects Mrs. Richlections you may want to examine to grades of music they can perform, etc. ter's excellent judgment in matters of work out your definite program. A good and ask that a selection be sent, or that adaptation to teaching purposes. The choice of representative numbers in each the pieces you have selected be for- arrangements will be about grade two in classification then would be sent for- warded for examination. Plano, violin, difficulty, and words for the songs will be ward to you charged "On Approval," and and vocal music may be had, and if spe- printed between the staves. The book any or all numbers sent "On Approval" cial recitals are planned a matchless will be attractively illustrated and among bers decided upon from such selections descriptive literature may be obtained free of charge.

publishers and our experienced clerks are NUTCRACKER SUITE by P. I. Tschaikowsky, at your service to help you find just the arranged for Piano Duet by William M. Felright material for this very important ton-The Nutchacker Suite is probably REVERENTIAL ANTHEMS, by William representation of music in the com- the most universally loved of all-the Baines-Well known for his ability as a With help shortages requiring more ton, whose great skill as an arranger is are always awaited with eager interest well as some new ones made especially time in mail deliveries, filling of orders, well known, has succeeded beautifully in and Reverential Anthems is no excepand transportation services on packages, preserving the colorful characteristics of tion. Included are numbers written will represent the present day operation

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All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication abbear on these pages.

Album of Marches for the Organ... The Child Haydn......Coit-Bampton....Adler The Conic Payon Adler 20 Gens of Masterworks for the Organ

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Second Piano Part to Thompson's Tuneful
Tasks .... Benford Tasks
Themes from the Great Operas...Levine Thy God Reigneth—Contato. Keating Twenty Plano Duet Transcriptions of

OUR LATINAMERICAN NEIGHBORS-for Piano, Compiled and Arranged by Ada Richter-Here is another delightful little book from Mrs. Richter's "workshop," in which her skill and discernment again tions. Single conies of any piece cata- are most evident. For the present collecthe contents will present a number of the lovely, rhythmic airs to which these

The material chosen for Our LATIN-

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to well established numbers, which are

tion price. Delivery will be made as soon tion cash price of 40 cents, postpaid. The as copies are released from the press. sale, however, is limited to U.S.A.

READ THIS AND SING!-For Voice Students. Chorus and Choir Singers, by Clyde R. Dengler-Within the covers of this compact little volume is material for thirtysix weeks of vocal study, designed especially for Junior and Senior High School age levels and adaptable for grade school use. It is the result of the author's vast experience as a trainer of young voices. and conductor of high school choruses and church choirs. It presents almost every conceivable vocal action-staccato and legato, the vowel mould, scooping and drooping, note values and beating humming, consonants, breathing, time and tone intervals, and sustained tone. Reviews and test questions appear at proper intervals, together with a composite examination at the end of the book. The material is highly objective and may be used for periodic examinations of general choral classes

Accompanying this student's book, and of special interest to the instructor, is the TEACHER'S MANUAL, which correlates and expands the material in READ THIS AND SING!, the student's book, lesson by lesson, By itself, the TEACHER'S MANUAL constitutes one of the most remarkable essays upon the art of singing that has been published in many years. It is a mine of valuable information, presenting clearly and carefully all the attributes of the art, with accepted authorities quoted in substantiation of the author's conclusions. The TEACHER'S MANUAL is a "must" for every progressive vocal

teacher, choral leader or choirmaster In advance of publication, both books are offered at prices far below the retail list price, with postage prepaid. A single copy of READ THIS AND SING! may be ordered now at 25 cents; the TRACHER'S MANUAL at \$1.00.

THEMES FROM THE GREAT OPERAS-For Piano Solo, Compiled by Henry Levine-The success Mr. Levine has won through his practical transcriptions for piano signifies not only his special talents in that direction, but also the general need for the kind of arrangement in which he excells. The enthusiastic acceptance and wide usage of his popular collections, THEMES FROM THE GREAT PIANO CON cerros, and Themes from the Great SYMPHONIES, has established this fact.

This third compilation by Mr. Levine, now in preparation, bids fair also to make a place all its own, if we are to judge by the interest centered in its publication, This, however, does not surprise us for, like its predecessors, it will reflect the compiler's careful judgment as to content and rare discernment regarding practicability and usefulness. In difficulty the book will range from grade four to grade six.

THEMES FROM THE GREAT OPERAS WILL compositions of Tschaikowsky. Mr. Fel- composer, the works of William Baines include some standard arrangements as is is a wise procedure in these days to this engaging score with its fascinating especially for this collection, in addition repertoire with excellent pianistic versions of such favorites as: Vesti la giubba by Leoncavallo; the lovely Barcarolle Scriptural texts are used as a general from "The Tales of Hoffmann"; the lilt-It is also important in ordering or degrades four and six. The entire Suite rule and special numbers for Christmas, ing Waltz from "Faust"; My Heart at scribing music wanted "On Approval" to is given complete, including the Over- Easter, and the Lenten Season round out Thy Sweet Voice, from "Samson and overlook no detail, such as for what ture; March; Dance of the Candy Fairy; the contents of this collection of dignified Delilah"; the Habanera and the Toreavoices and how many parts (i.e. treble Russian Dance; Arabian Dance; Chinese and melodious anthems written especially dor's Song from "Carmen"; and the popvoices two-part; treble voices three-part; Dance; Dance of the Reed Pipes; and for use by the average volunteer choir. ular Celeste Aida and Triumphal Chorus To be certain of obtaining a copy for from "Aïda," About one dozen different

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The contents of this volume includes: Beneath the Cross of Jesus; Softly and Tenderly Jesus is Calling; Oh Love That Will Not Let Me Go: Lead On. O King Eternal: Fairest Lord Jesus; and many other well known hymns. None of these vey of the subject, it covers it in such a the regular price of 35 cents for either arrangements will go beyond the planistic abilities of the average Church or Sunsages, repeated notes, intervals up to the understanding of the processes involved Child Hayon will be made to Advance day School planist. These transcriptions have not been overly embellished or made too ornate, thus the devotional mood of each piece has been carefully preserved. The arrangements bring the melody to the fore, and are so much more attractive than the traditional four part arrangements of hymns played

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THY GOD REIGNETH-A General Cantata for the Volunteer Choir, by Lawrence Keating-This is a non-seasonal cantata of medium difficulty for the average volunteer choir, Mr. Keating, well known SECOND PIANO PART TO THE BACH FIFTEEN sufficient dignity to satisfy the performer for his melodic gift, especially in sacred Two Part Inventions by Ruggero Vene. in the larger churches, too. Included in music, has answered a need for the av-With the increasing interest in two- the material offered are the Andante erage choir director. After Christmas or Easter there is a gan which this splendid establish itself as a most useful volume the familiar Prelude in E minor by work can fill, and keep the interest of

The text which includes Scriptural passages, to be read by the pastor or a special narrator, has been selected by Elsie Duncan Yale. The musical score chorus and solo voices, each number having a direct appeal to the congregation.

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ADVANCE OF PUBLICATION OFFER WITH-DRAWN-Advance subscribers, especially piano teachers who recognize the value of Mr. Lemont's instructive materials, will welcome the announcement that his latest work now is available and that copies may be obtained from music dealers, or for examination from the publishers. This note is to announce that the special advance of publication price is withdrawn and to give a brief description of

Sixteen Short Etudes for Technic and Phrasing by Cedric Lemont, the most recent addition to Presser's "Music Mastery Series." Designed especially to supplement the third and fourth grade book of any standard graded course of piano instruction this work provides melodious practice material for the various phases of technic it is essential that the student master in these grades. There are etudes that cover scale playing, octaves, legato thirds and sixths, repeated notes, chords, arneggios etc. An ample amount of study material is provided for the equal development of both hands, Price, 60 cents,

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# Mext

A May Day Bouquet of Jascinaling, Practical, Musical Articles



FRNEST LA PRADE

WHAT SCIENCE IS DOING FOR OUR MUSICAL TOMORROW Ernest La Prade, whose name is known to music students from coast to coast for his ex-pert, supervision of broadcasts of educational music, tells what wonders we may expect in the post-war period.

THE INSTRUMENT WITH 253 MILLION TONAL COLOR COMBINATIONS

Ethel Smith, brilliant Hammond Organ per-former, tells Doron K. Antrim how she gets the effects you hear on ber very popular broadcasts over the sir.

WHY MANY PIANO PUPILS NEVER PASS THE FOURTH GRADE

Dr. LeRoy B. Campbell has studied this prob-lem for years and gives readers the benefit of his knowledge, in discussing a weakness which has haffled many teachers. You will find his article thought provoking.

MUSIC AND MATRIMONY

MAY DAY IN EISENACH

Dr. Guy Maier, when he was in Bacb's birth-place some years ago, collected many interest-ing photographs which have inspired him to write a monograph about the great Thuringian master, in the style which our readers enjoy so much.

#### CLAUDIO MONTEVERDI

In a poll taken by the University of California of a large group of musical experts, Monteverd in ranked among the first ten great masters. Dr. Waldemar Schweishelmer, physician and musicologist, tells why Monteverd, who was a bighly, although five J. this day hear his music.

#### CLARIFYING ELEMENTARY VIOLIN PLAYING

Samuel Gardner, who has created one of the most played compositions in the repertery of the violin, From the Concluste, is a well-known pedasos in New York, and his opinions on teaching young violinists are of practical value

MAY MUSIC

The music for May sparkles with springtime cleverness and freshness.

## Piano Practice Game. That Is Fun

(Continued from Page 196)

two-way plug in one of the lamps for a warning light. But most impressive of all. above the piano was a huge sign which my husband had lettered. RADIO STA-TION JAH PRESENTS THE JIMMIE HENRY MUSICAL HOUR.

Young Jim was excited as if it were Christmas. He stepped up to the microphone and from the radio came his voice saving, "Do you use Sudsy Soap, the only soap that contains Vitamin B?" Spaced by brief commercials at the end of each fifteen-minute period, that was his most enthusiastic practice

We had been afraid that in a few days the novelty might wear off, but that was not the case. He added brief plays to his program, and every time I went to bake I was liable to discover that he had borrowed my egg beater or pie plates to use for sound effects. One day his music lesson contained a piece imitating falling rain drops. He was delighted, "Show me how to play like the wind and like a storm," he begged his teacher. That was the beginning of his interest in music for its own sake

He is now twelve years old. Long ago he outgrew the need for his radio game. though he still plays it sometimes, Each evening, without being told, he practices his full hour, and more, Almost top on his Christmas list this year was a request for a season's ticket to the symphony. Because his abilities lie in another direction I doubt if he will ever use his music professionally, but I do know that as long as he lives it will beautify and enrich his

Rolling Her Way To

Triumph

(Continued from Page 247)

"The noted pianist, Countess Helena

Morsztyn, was a guest teacher at the

friends. She did much to encourage and

guide me. (For the past several years I

have been her secretary and business

manager for her American summer

"In 1927 the Countess and I went to

Italy for six months, Nearly four weeks of that time we spent at Champulac.

ployed.

## CLASSIFIED ADS

From my window I could see the peak

of the Breithorn in the Italian Alps. I

determined to get to the top of that

mountain. Bound on a mule and strapped

to a sack of hav as a back support, ac-

mountain climbers. I started the ascent.

My entire weight had to be steadied by

my hands, but nothing is achieved with-

very hadly blistered before I reached the

"When I looked out over the marvelous

experienced before or since-a kind of

the seemingly impossible if one has the

deep desire and determination to do so

and forgotten when success comes

After all, our lives are partly wasted if

we cannot expand our efforts to help

others. Horace Mann, in a Commence-

ment address at Antioch College nearly

a century ago, made a memorable state-

ment: 'Be ashamed to die until you have

"Remember that every victory we

achieve cannot fail to be an example for

others Isn't that in itself a goal worth

won some victory for humanity,'

working for?"

COMPETENT CHOIR DIRECTOR dechurch. Excellent strains between con-church. Excellent strains between con-contribution of the contribution of the con-experience. Tenor soloist, braft deforred, married, age 40. Prefer post in the New York area or New England states. Avail-able after July 1st. HEW care of ETUDE. School of Music where I had been em-

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WANTED: Copy of "Pedailing in Plano-forte Music" by A. H. Lindo, William Nor-vall, 149 West 77th, Seattle 7, Washington,

CORRECTLY MADE VICLINS have perfect tone without age; synchronizing proves this through the aid of electrical devices. Malconstructed instruments cor-rected, V. L. Schwenk, Richmond, Illinois.



#### The Violinist's Forum

(Continued from Page 213)

companied by an Italian guide and other must be at the opposite side of the scroll or peg-box from which the peg enters and that the peg must be pushed firmly into the peg-hole as it is being turned. out effort and suspense. My hands were A few minutes spent in experimenting with the different pegs will show you what fingers to use and how they should be placed, but it may be a week or two valleys and the cloud-draped hills, I had before you become accustomed to tuning a sense of conquest such as I never had this way.

Incidentally, few people are aware that super-exaltation that made me realize in playing with the piano, greater acthat my chains were cast off. It made curacy can be obtained by tuning the me see that often one can accomplish G string to a low C major, chord



and is willing to make the sacrifice. There is no stimulant such as victory over oneself and compating obstacles. No and then tuning the other strings from one else will secure victory for us. We the G, than by the traditional A string must achieve it ourselves. Of course there tuning. The G tuning brings the A and will be blisters, but they are soon healed E strings very slightly sharp in relation to the same notes on the piano, while "The victory that came with reaching the A tuning throws the G and D strings

the zenith of a mountain was symbolical, somewhat flat. of course, but it helped my spirit there-Easy and accurate tuning is an art after in conducting my studio success- and one that is worthy of some study, for fully for years, and at the same time it is an aid to a good performance and doing my own housework and participat- starts the player off with a confidence ing in a host of community enterprises. that will help to conquer stage fright.

# **NEW Mailing** Procedures

for Better Service to Subscribers of THE ETUDE

With this issue and for several suc-ceeding issues the publishers of THE ETUDE are giving trial to mailing procedures delivering subscribers copies to them flat instead of rolled. Although numerous suggestions had been made that ETUDE be delivered unrolled because some damaged their copies in removing wrappers from rolled copies and other subscribers received rolled copies which had been crushed into creases through the weight of other mail, there had been a hesitancy about mailing copies without some wrapping protection. Of course, the use of an envelope or any other means of wrapping a flat conv meant prohibitive costs and the need of considerable time for mailing copies. The experiment being made simply utilizes a label on each copy, and every effort will be made to have the label placed so it will not mar the covers of THE ETUDE

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